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## STIRRING PREMIÈRE OF "APOCALYPSE" CROWNS CONVENTION OF MUSICAL CLUBS AND DISCLOSES SCORE OF HIGH MERIT

Paolo Gallico's \$5,000 Prize Oratorio Appraised as One of Sturdiest Larger Scores America Has Produced—Falls Short of Greatness and Breaks No New Paths, but Has Musicianship, Fervor, Unity and Frequent Dramatic Power—Libretto Both an Inspiration and a Drag—All-American Cast of Soloists, Chorus of Trained Singers, and Orchestra from Chicago and Tri-City Symphonies Give Worthy Performance—New York to Hear Work in Autumn

BY OSCAR THOMPSON

ONE of the sturdiest scores America has produced—this is the tribute which the writer feels he must yield to "The Apocalypse," the \$5,000 prize oratorio which was given its first performance in the gymnasium of Augustana College, Rock Island, Ill., the night of Tuesday, June 7, as the outstanding event of the Biennial Convention of the National Federation of Music Clubs, held at the Tri-Cities of Davenport, Rock Island and Moline.

This evaluation is one that must be qualified by reservations, explanations, exceptions. Commendation must be attended by enumeration of those points wherein, as the reviewer sees them, the score written by Paolo Gallico fails of being the masterwork hoped by many, and now that it has received its première, proclaimed by some.

"The Apocalypse" is not an easy work to appraise. It is musically, it has surge and eloquence. It is bold, but not path-breaking. It is modern, in the sense that Richard Wagner and Richard Strauss, both of whom it echoes, still are modern. It is fervid and ardent, but not untrammelled. It uses dissonance at will, but in a way scarcely disturbing to ears sophisticated to the second Richard. It is frankly melodious, but not Italianate, themes being couched more in the terms of the northern symphonists than those of the aria-builders of the South, from whose race the composer comes.

There is no discernible trace of the orchestral firebrands of the newest Italian school, and there is little or nothing to suggest the Gallic impressionists. Withal, the score falls short of an idiom of its own; it heralds no national style and scarcely proclaims even a new personality, though it does bespeak craftsmanship of a frequently high order, and invites admiration for its unity, its concision, its high aims and its large measure of achievement of those things which it set out to do.

### Printed Scores Not Available

The writer journeyed to the Tri-Cities for the première, and had the good fortune to attend two of the rehearsals, as well as the first performance, and to be able to peruse the manuscript score. Although a considerable sum is said to have been paid to publishers so as to have printed copies of the music available in time, there were none at hand, much to the disappointment of many musicians who desired to follow the printed page as they listened to the performance.

It is understood that Artur Bodanzky and the Society of The Friends of Music will give the oratorio in New York in the Autumn. The performance must be an excellent one to equal that of the Tri-Cities première, which enlisted the services of Cyrena Van Gordon, Estelle Liebling, Katherine Meisle, Edwin Swain and Augustus Ottone, as soloists; a large chorus of trained voices from the Tri-Cities, and an orchestra of symphonic proportions composed of players from the Chicago and Tri-City Symphonies,

all under the direction of A. Cyril Graham, of Chicago, with the composer at his elbow during the rehearsals.

### Scheme of the Libretto

CONSIDERATION of the libretto submitted to all who competed in the Federation's contest, and utilized with but the slenderest modification by Mr. Gallico, compels admiration for the manner in which many noble passages from the Bible have been utilized, though the text cannot be described as of equal merit throughout. It is a tribute to the music that some commonplace lines come to the ear with a sententious surge when sung.

For some reason, the dual authorship of the text seems to have been quite generally overlooked, and only on the printed page has the name of Henri Pierre Roché, who collaborated with Mrs. MacArthur to the extent of preparing the lines allotted to two of the symbolic characters, and those utilized to introduce a bacchanal, figured in connection with the Tri-Cities première.

In scheme, the libretto calls for a prologue and three parts. The Prologue is devoted to "Belshazzar's Feast," the first part is known as "Armageddon," the second "Babylon," the third, "The Millennium." To link these and give coherency to the work, a narrator is used, though not to the extent of carrying on a lengthy relation of events as does the narrator in Bach's "St. Matthew Passion."

That the Biblical subjects treated have a certain timeliness is to be acknowledged, and a predisposition in favor of the oratorio may be presumed because of its intent (as Mrs. MacArthur has stated in a foreword) "to focus attention upon the subtle forces that have been destructive from the beginning of time, and to arouse in the hearts of men the hope of the Millennium, as set forth in the Apocalypse."

The Prologue, "Belshazzar's Feast," is set forth as representing the Persian Empire at the height of its sensuality

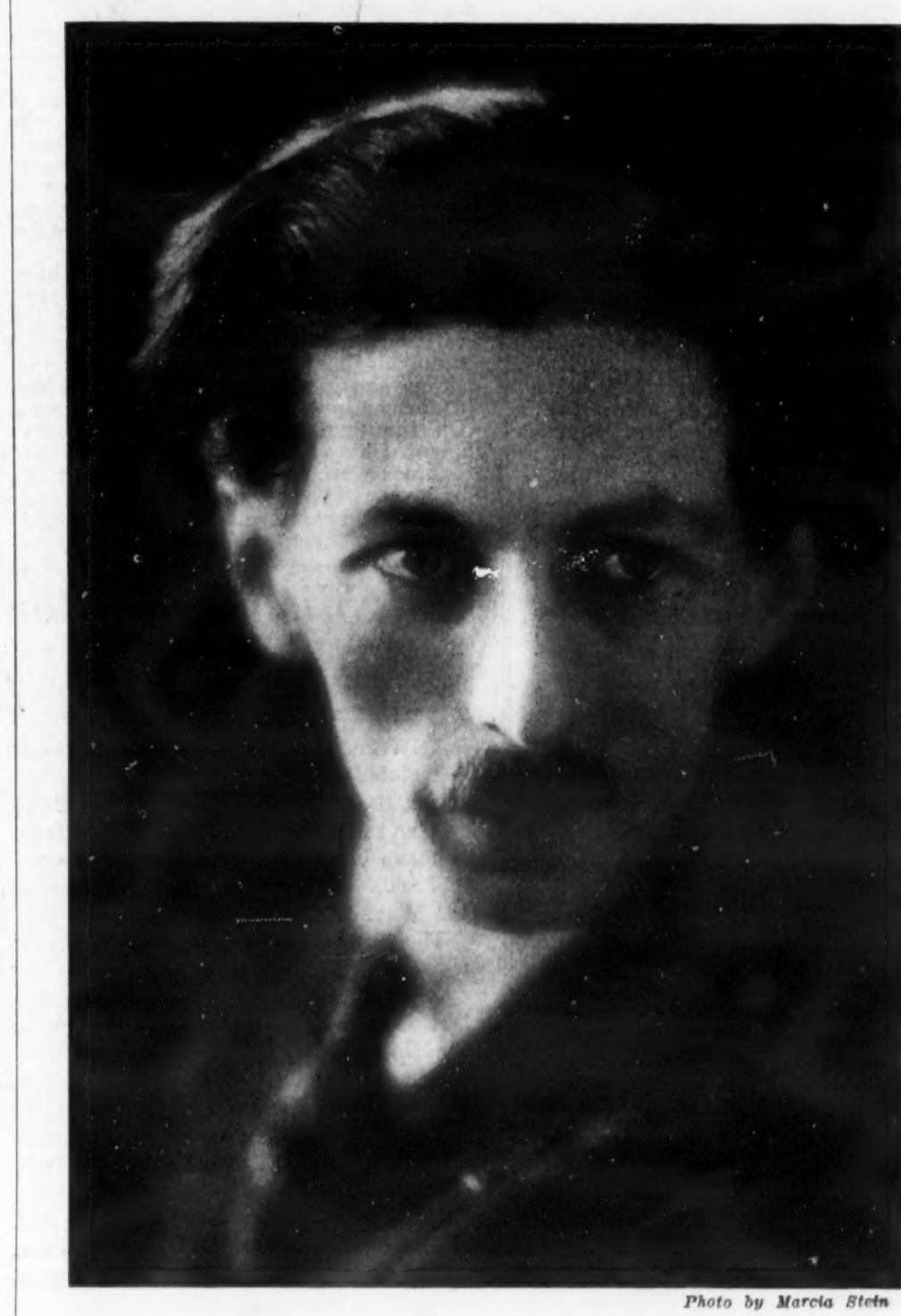


Photo by Marcia Stein

### E. ROBERT-SCHMITZ

Eminent French Pianist, Who Will Conduct Master Classes in Chicago and Seattle During Summer. (See Page 8)

and irreligion. *Drunkenness, Idolatry* and *Gluttony* are impersonations. The Prologue ends with what is designed to represent the downfall of the old dispensation, signified by the words—"Mene, Mene, Tekel, Upharsin."

Part I, "Armageddon," describes what war has been from the time Cain slew Abel; Part II, personifies *Babylon* as "the mother of harlots, the woman lacking in the maternal, the creative instinct, who has won sceptres and crowns through sin, but is destined to lose her power over man and to realize that she has drained the cup of prophecy. Part IV, opening with the words, "And I saw a new heaven and a new earth," brings the work to an apotheosis—"a pure river of water of life, clear as crystal, proceeding out of the throne of God."

The text of "The Millennium" is taken entirely from the Biblical Book of Revelations, the original draft permit-

[Continued on page 3]

### In This Issue

Revealing the Beauties of Classic Choral Music.....	5, 16
Celebrity of Opera and Drama Discusses Her Work.....	5, 9
Development of Artistic Taste in Mexico.....	15
Film Theater as Field for Music Propaganda.....	25
Breaking Italian Ground for the American Composer.....	44

### Chicago Opera May Drop New York Visit

CHICAGO, June 13.—The possibility of the Chicago Opera Association's eliminating the New York season from its tours in the future is intimated in a statement made by Harold F. McCormick at a luncheon of the Citizens Chicago Opera Committee at the Union League Club.

"The destiny of the Chicago Grand Opera Company is in Chicago and the Middle West," said Mr. McCormick. Formerly it was thought advisable to make the New York tour and sustain a financial loss because of the added prestige the New York season gave the company. In the future this may not be necessary or advisable. Under the trustees' economies will be practiced which were not effected under practically personal ownership. When it is known that a deficit of from \$125,000 to \$175,000 must be faced, the Chicago Opera Company will devote itself to Western territory."

Questioned subsequently, Mr. McCormick stated that the visit to New York would not be dropped next season. All arrangements, he said, had been completed, except for the theater. Some difficulty was being experienced and it looked as if the company would have to go to the Lexington.

## CLUB FEDERATION CHAMPIONS CAUSE OF CONSERVATORY

**Congressional Bill for National Musical Institution Indorsed at Tri-Cities Biennial—Winners in Young Artist Contests Announced—Name of Organization and Method of Selecting Its Officers Changed—Many Interesting Programs Heard by Delegates**

### New Officers Elected

By Telegraph to MUSICAL AMERICA

ROCK ISLAND, June 14.—Mrs. John F. Lyons, of Fort Worth, Tex., to-day was elected president of the National Federation of Music Clubs. Other new officers are: first vice-president, Mrs. Emma Roderick Hinckle, New York City; second vice-president, Mrs. George Houston Davis, Birmingham, Ala.; third vice-president, Mrs. J. J. Dorgan of Davenport, Iowa; recording secretary, Mrs. George Hail, Providence, R. I.; corresponding secretary, Mrs. Oscar R. Hundley, Birmingham, Ala.; treasurer, Mrs. Herbert Stapleton, Milwaukee, Wis.; historian, Mrs. Russell R. Dorr, Plainfield, N. J.; office of auditor, discontinued; parliamentarian, Mrs. H. D. Ross, Phoenix, Ariz.; honorary patron, Mrs. Frank A. Seiberling, Akron, Ohio; department of publicity, Mrs. Helen Harrison Mills, Peoria, Ill.; education, Mrs. Frances Elliott Clark, Philadelphia, Pa.; American music, new department in place of philanthropy, Mrs. Ella May Smith, Columbus, Ohio; chairman library extension, Mrs. James H. Hirsch, Orlando, Fla. The chairman of finance has not yet been named.

The next convention probably will be held at Kansas City. Asheville, N. C., also extended an invitation.

**AUGUSTANA COLLEGE, ROCK ISLAND, ILL., June 14.**—Having slightly altered its name, decreed a new method for the selection of its officers, endorsed the proposed National Conservatory of Music, witnessed the finals of its national contests for young artists, and produced, as its crowning achievement, the prize-winning oratorio, "The Apocalypse," as well as having enjoyed a succession of musical programs and the hospitality of the Tri-Cities of Davenport, Rock Island and Moline at innumerable social events, the National Federation of Music Clubs ended its Twelfth Biennial Convention here to-day. The attendance of delegates and visitors, at its peak, reached 1352.

### National Conservatory Favored

The report of Mrs. Frances Elliott Clark, chairman of the special committee on the bill for a National Conservatory of Music, submitted Thursday morning, setting forth the revised bill as accepted in its major portions by Senator Fletcher of Florida, was accepted heartily and unanimously adopted by the delegates. It was referred to the resolutions committee for incorporation as an official resolution in its report.

The outstanding difference between the original Fletcher-Donovan bill and the revised bill favored by the Federation is that in the first all power of organization and operating was vested in the proposed director-general of the Conservatory. The revised bill provides for appointment by the board of regents of a board of directors consisting of fifteen members—five eminent musicians, five representatives of national musical organizations, and five patrons of music pre-eminent for business ability and managerial capacity, the director-general to be given much leeway in the selection of the faculty and management of the conservatory, with ap-

proval of board of directors. A working committee has been formed of the National Music Association, of which Mrs. Clark is chairman. It was stated that this committee is in close touch with Senator Fletcher and that it confidently expects a hearing on the bill before adjournment of the present Congress.

### Vote to Change Mode of Election

The one definite controversy of the convention centered around revision of the by-laws, and ended, to the surprise of many onlookers, in the delegates adopting a change which they had twice voted down, and which some had attacked as making for autocratic rule of the Federation.

As the by-laws finally were changed, the Federation officers "shall be chosen biennially by the votes of the board of directors from its own number, at a meeting held immediately after the biennial meeting adjourns, and shall serve two years or until their successors are chosen and qualify. No member of the board shall be chosen to serve as an officer for more than two consecutive terms."

Heretofore the Federation officers have been elected at the convention. Mrs. Worcester R. Warner, chairman of the revision committee, led the fight for the change. Chief among those of the opposition was Mrs. A. Oschner of Chicago, a former president of the Federation. On the final roll-call the change was adopted by a vote of 117 to 50.

Among other changes effected in the by-laws was one raising the quorum from seven to seventeen. One new article reads: "There shall be an auxiliary

board composed of the district and state presidents. The board shall confer with the board of managers at the call of the president."

Champions of the new manner of holding elections contended that the delegate-body really will have more power than previously, because the delegates will vote directly on an enlarged board of more than forty directors, instead of twenty-one as in the past. It was asserted that the new order will abolish the too powerful executive committee and substitute the larger board of directors as responsive to the wishes of the delegates.

### Name of Federation Altered

At the opening business session on Tuesday morning amendments of articles one, two and three of the Constitution of the Federation were made by a rising vote. Hereafter the organization will be known as "The National Federation of Music Clubs" instead of "The National Federation of Musical Clubs." The membership of the Federation was broadened to include individuals as well as "music clubs and other musical organizations directly or indirectly associated with musical activities for the purpose of aiding and encouraging musical education and developing and maintaining high musical standards throughout the United States."

In her address as president of the Association, Mrs. Seiberling reviewed the work of the last two years. She declared the big problem now before the Federation was to get the rural districts

[Continued on page 4]

## Establish Fund for Revival of Festival at Bayreuth in 1923

**N**EWS comes from Berlin by the Associated Press that the Bayreuth Festivals, the last of which was held in 1914, will be resumed in 1923. The resumption is made possible by an endowment fund of 3,000,000 marks, created by friends of the Wagner family.

The Festival Theater in Bayreuth, in which the performances are given, was opened in 1876. The corner-stone was laid four years previously, although at the time less than a third of the estimated cost of the building was in hand. The first complete performance of "Der Ring des Nibelungen" was given there in August, 1876. The deficit, however, was so unexpectedly large that the theater remained closed until 1882, when the first performance of "Parsifal" was given and the "Ring" repeated. The répertoire remained the same the following year, and then after an interval of four years, when the festival again took place, "Die Meistersinger" was added, and in 1891 "Tristan and Isolde." Since then the festivals were held at irregular intervals until 1914.

The production of "Parsifal" at the Metropolitan by the late Heinrich Conried, on Dec. 24, 1903, did much to impair the general interest in Bayreuth, where the work had been the chief attraction since its first performance. Unquestionably, the standard of the productions in the little Bavarian town had deteriorated since Wagner's death in 1883, and the feeling that there was no particular point in going all the way to Bayreuth to hear operas that were done as well if not better elsewhere tended to destroy the glamor of the festivals.

### Last Festival in 1914

The last complete festival was given in 1912, that of 1914 having been interrupted by the war. In July, 1914, "The Flying Dutchman" and "Parsifal" had already been sung when the outbreak of hostilities brought the season summarily to a close. During the war, performances were, of course, out of the question, since the Bayreuth clientele was drawn principally from foreign countries, and English-speaking ones at that. It was rumored that they would be resumed last summer, but the rumor came to naught, as it was found that the difficulty of housing and feeding the musical pilgrims would alone be an insurmountable one. Siegfried Wagner, however, sent letters privately to all the prominent Wagnerian singers who had appeared at Bayreuth as well as to many others, asking what their charges would be for

singing. As many of them had previously given their services for very little and some for nothing at all, the amounts asked seemed disproportionate, even to the higher cost of living, and Siegfried issued the statement that the festival would not take place, as 300 marks per ticket would be the lowest possible figure to cover expenses. Comment was made in the German press as to whether there was any great artistic loss, since the singers, "under the iron will of Frau Cosima, sank to the rank of mere puppets."

In September, 1920, it was rumored that the theater would pass out of the hands of the Wagner family entirely, hence the present announcement of the establishment of an endowment may be considered as significant. Whether or not the advent of Siegfried Wagner to this country next fall, as announced last month in MUSICAL AMERICA, has any bearing upon the resumption of the Bayreuth festivals, it is not possible at present to say. Mr. Wagner will be heard in America as guest conductor with the Detroit Symphony and probably with other prominent orchestras.

### SLEZAK COMING, IS REPORT

#### Rumor Also Busy About Battistini and Chaliapine

Rumors that Mattia Battistini, the veteran Italian baritone; Feodor Chaliapine, the most famous of Russian basses, and Leo Slezak, giant Czech tenor of other years at the Metropolitan, will come to America in the fall, put a breeze into the still air of off-season operatic gossip early last week. It was reported that an American manager now in Europe had obtained definite terms from Battistini and had agreed to them, but that he did not feel sure the baritone would remain of the same mind, in view of his several changes of heart with regard to American tours in the past. The rumor concerning Chaliapine again linked his name with the Chicago Opera Association. Slezak, who was the center of a disturbance in Vienna recently when his singing of German songs caused his fellow Czechs to hiss him, is said to plan a concert tour of this country, with possible operatic appearances in addition. He was reported as about to set sail for America at the time of the disturbance in Vienna. His former American managers on Monday said they had no information of his intended departure from Europe, although they had been in correspondence with him in recent months over the possibility of American engagements.

## NEW CANADIAN LAW PROTECTS COMPOSER

**Royalties Insured by Passage of Copyright Act—Disc Sales Guarded**

OTTAWA, CAN., June 11.—The production, reproduction, performance or publication in the Dominion of copyrighted musical or literary works, including those originating in the United States, is prohibited, except on payment of stipulated royalties, by a new copyright law passed by the Canadian Parliament. The copyright extends to records, perforated rolls and "other contrivances by which sounds may be mechanically recorded," royalties being fixed at two cents on each playing surface of phonograph records, and two cents on each piano roll. The term of the copyright is for the life of the author and a period of fifty years after his death. In the case of records, the term is fifty years from "the making of the original plate from which contrivance it was directly or indirectly derived."

The enforcement of the bill will give American composers, authors and publishers an additional annual income which is estimated at more than \$175,000. There is said to exist in the Dominion an enormous demand for phonograph records, rolls, and all forms of music. The great majority of reproductions for mechanical instruments are said to be of numbers, such as ballads and light opera selections, by composers of the United States. The passage of the measure was not achieved without opposition, it having been declared that so high a royalty rate would drive the reproducing instrument manufacturers out of business.

An interesting contingency has been provided for in cases where reproductions are made of two or more works upon one recording playing surface, such as a medley of airs. In this case the royalties shall be apportioned among the owners of the copyrights. The consent of the owner of a copyright to any production or reproduction is a necessary condition for avoiding infringement.

The provisions of the act make owners of theaters and halls liable to proceedings for infringement if they permit public performances of works without consent by any other person for their own profit. Any person who sells, hires, performs or sings in public any infringing or "pirated" work is liable on conviction to a fine not exceeding \$200 for the first performance, and \$200 or two months in prison, or both, for the second offense.

An important provision is that "no royalties shall be payable in respect to contrivances lawfully made and sold before the commencement of this act." The measure will go into effect on a day to be fixed by proclamation of the Governor in Council.

#### No Settlement Reached in Manhattan Opera House Situation

No further developments have occurred in the situation relating to the Manhattan Opera House, and unless some late hour arrangement is arrived at, the property will go under the hammer on June 22. Chief among those expected to bid for the building is Fortune Gallo, impresario of the San Carlo Opera Company.

#### Caruso Welcomed by Throng on His Arrival in Naples

NAPLES, June 9.—Enrico Caruso arrived here to-day from America on the Presidentship Wilson and was met by a crowd of admirers. The tenor said that he had been much benefited by the voyage and that he felt sure that a few months' rest in his native land would put him completely on his feet and enable him to return to New York to sing next fall.

His physician confirmed this view after his arrival, stating that the tenor will have recovered his voice by the fall. Caruso is to spend four days in Naples and will then go to his old home in Sovento for two months.

## Notable Première of "The Apocalypse" Crowns Convention



**Outstanding Figures** at the Première of "The Apocalypse," and Members of the Executive Board of the National Federation of Music Clubs, Which Sponsored the \$5,000 Prize Oratorio.

In the Group at the Upper Left are Composer, Librettist and Soloists. Standing, Left to Right, are Katherine Meisle, Contralto; Mrs. Pauline Arnaux MacArthur, the Librettist; Frederick Gunster, Tenor; Paolo Gallico, the Composer; Cyrena Van Gordon, Contralto; Estelle Liebling, Soprano; Seated, Edwin Swain, Baritone; Augustus Ottone, Bass.

In the Group at the Right are Members of the Executive Board of the Federation. Reading from Left to Right, They Are: Back Row, Mrs. Oscar Hundley, Mrs. David Allen Campbell, Mrs. Frances E. Clark, and Mrs. Worcester R. Warner; Front Row, Mrs. Emma Roderick Hinckle, Vice-President; Mrs. Frank A. Seiberling, President of the National Federation of Music Clubs. The Large Portrait is That of Paolo Gallico; the Oval, A. Cyril Graham of Chicago, Who Conducted the Première of "The Apocalypse"

[Continued from page 1]

ting the contestants a selection from a number of quoted passages. Elsewhere throughout the oratorio there is a commingling of Biblical excerpts and original verse, the former frequently of power and appeal, the latter sometimes stimulating, sometimes commonplace, sometimes cryptic with a doubtful meaning which scarcely suggests design, sometimes suggestive of having been written as mere filling in.

### Text Shows Need of Revision

Mrs. MacArthur herself described, at one of the social affairs of the Tri-Cities convention, how easily the text came to her; how she penned whole pages of it in the space of a few minutes; and how much of it had stood as first put down on paper, without revision or alteration. There are some indications of just this very thing in the text when it is read, and a few of them when it is sung; yet the composer, caught by the basic power of the Biblical subject and the opportunities which the several personifications offered for colorful composition, has put the gloss of eloquence upon even the more humdrum phrases. A few examples from the text will suffice.

*Gluttony* sings, "let the world be organized in its entirety to produce that which we eat."

A presumably celestial voice warns the revelers of "The Feast of Belshazzar" with this adjuration:

*Some savage tribes  
Who eat but roots  
Are stronger and more hardy than  
you.  
Sober and virtuous,  
They will one day be your masters.*

*Idolatry* trumpets forth this call: "Let man's insane thought give place to his sane."

Babylon has a parenthetical exclama-

tion, "that holy passion, mixed with sex, above."

In juxtaposition to such lines, the quotations from the Book of Revelations, and also from Daniel, cleverly utilized in the text, peal forth with frequent sublimity. There is superb material for song in excerpts such as the following:

"And I heard as it were the voice of a great multitude, and the voice of many waters, and as the voice of mighty thundering, saying: Alleluia; for the Lord God Omnipotent reigneth."

There is no escaping the cumulative eloquence of the passage leading up to the text's reference to the battle of Armageddon, when the "Seven Vials of Wrath" were poured out upon the earth. There is noble dignity, too, in the Biblical phrases put into the mouth of the Narrator at intervals throughout the work. Perhaps no librettist—save only a genius—could hope to do much more than echo the spirit of the Hebraic poetry in such additions as were necessary to evolve this text. There has been a considerable measure of success in this respect in "The Apocalypse," but it is difficult to escape the wish that there had been more polishing and refurbishing and more thought as to poetical utterance in many lines of the finished product.

### The Prize Score

MR. GALLICO'S score accepts the libretto practically as it was first written. The divisions of the composition are those of the text—prologue and three parts. Architecturally, each part seems able to stand by itself, yet there is a recurrence of phrases—never obtrusively, frequently almost unnoticed—that serves to bind the four sections. There are preludes to each, developed at something like the same length, and tending to give the work the concision, cohesion and unity which are salient

characteristics of the score. Other orchestral episodes include a bacchanal and a triumphant march, the former in the Prologue, the latter in the part called "Babylon." Neither is developed to the extent of being a show-piece, and both serve chiefly to heighten dramatic effects obligated by what previously has been sung.

The principles of music-drama are, in recognizable measure, employed in this oratorio. It cannot be said that Mr. Gallico was without predecessors in this. There are those who feel that "The Dream of Gerontius" might be considered a case in point. In the "Apocalypse," there are motifs or characteristic phrases and they are not the only Wagnerian elements in the score. The treatment of the vocal parts in their relation to the orchestral surge harks back to Richard the Great. In it, there is much of "Parsifal," little of "Die Walküre," even something of "Lohengrin." The voice of Kundry is heard in the boast of evil flaunted by Babylon. Telramund comes to mind in a phrase as the Spirit of War breathes of rage and hatred. Yet it would be hypercritical to hold this against the score, for it is in these very passages—the crimson glorification of sin by Babylon; the taunting, malefic, militant bravado of War—that Mr. Gallico has risen to his most seizing eloquence, save perhaps for a few moments of starry beauty in the concluding "Millennium."

### Prologue Lacks Orgiastic Freedom

Truth to tell, the composer hymns better of Heaven than he does of the ways which, Biblically, are the ways to Hell. Of the four sections, the Prologue is the most open to criticism. Not because Mr. Gallico was any the less the fine craftsman when he penned these pages, or that he put into them less of himself. But his whole treatment of the revel which the text implies is such as to



prompt questioning. The music is not sufficiently orgiastic, there is too little that is feverish and bacchanalian, too much that comes to the ear as soberly philosophical. True there are some exotic bits of Orientalism, and momentary swirls of brilliant orchestral color. But the sting is lacking. The listener gets the impression that this orgy was a rather deliberate and somewhat dreary affair; that Belshazzar and his thousand lords were more concerned with musing than with indulging to their fill in riotous living.

As the work is in truth what it is styled, "a dramatic oratorio," there need have been no hesitancy about calling on the most vivid of the opera operatics. Indeed, one does hear an echo of the close of a chorus from Rossini's "William Tell" when *Gluttony* ends a toast to food with his "Never—Never." A little of the tempestuousness of Strauss, even though equally reminiscent, would have given the Prologue greater conviction. The chorus, "The Wine Mounting High," the tenor's "Toast to the Grape," and the Bacchanalian Dance, all in the Prologue, are, dramatically, among the weaker moments in the score.

There is much to admire in the treatment of the part called "Armageddon." The music allotted to the *Spirit of War* is vigorous and convincing. In contrast to the boisterous utterances of the great devastator is a serene and churchly chorus, "Peace on Earth," which is so placed as to fall refreshingly on the ear. The cumulative effect of the choral treatment of "The Seven Vials," already referred to, with a new voice-part added for each of the Vials as they are referred to in turn, and with the full chorus swelling forth in a climactic fortissimo when the seventh vial is described, is an arresting and impressive one.

The *Narrator* opens the part called "Babylon" with a fine declamatory passage, "I saw a woman sit upon a scarlet colored beast," which is followed by a march of no inconsiderable power. The music then allotted to the personification of the city, and what it has been assumed to represent, is the most dramatic and stirring of the oratorio.

[Continued on next page]

### Berlin Opera Heard All Over Continent by Wireless

BERLIN, June 9.—By means of wireless telephony, through microphones placed on the stage of the Opera House, a performance of Puccini's "Madama Butterfly" was transmitted last night to the great wireless station at Königswusterhausen, fifteen miles distant. From there, the music was relayed to all the big wireless stations on the continent. The experiment was carried on by the telegraph authorities under the direction of Count Arco, a wireless expert. The German government, according to a copyrighted despatch to the New York Times, is considering taking up the matter seriously with the idea of reproducing throughout the country, concerts and operas given in Berlin. Count Arco feels confident that it is only a matter of a few months before telephonic communication becomes possible with America.

## Gallico's Prize Oratorio Evokes Respect for Sturdy Musicianship

[Continued from page 3]

The treatment of "The Millennium" is ecclesiastical in character and suggestion, and there are some beautiful moments, particularly in the opening choral phrases, "And I Saw a New Heaven" and again in the passage "I am Alpha and Omega, the beginning and the end," where, for the first and only time in the score, one of the soloists sings against the chorus. There are no duets, trios, quartets or other ensemble passages for the principals.

Much as the solo voice parts throughout the oratorio trace back to the music-drama, the choral writing suggests older church forms, utilized somewhat as Boito has utilized them in the Prologue of his "Mefistofele." There is in this, however, no disturbance of the unity which remains one of the outstanding merits of the work.

Perhaps of the choruses the one most likely to find widespread favor is the "Alleluia" of "The Millennium." It suggests its fellows, but is a well-written and very singable addition to the joyous array of choral Alleluias.

### Scoring Full and Heavy

The scoring makes use of organ and chimes and other devices familiar to orchestral colorists, along with the more traditional instruments of the symphonic ensemble. A part written for the celeste had to be omitted, because of inability to obtain an instrument and player for it in time. In the choral parts, phrases intended for boys' voices were sung by women choristers.

The instrumentation is full and heavy, sometimes to the point of obscuring the choral parts—at least as they were heard at the première. There are many admirable individual effects and some graphic descriptive touches. The commentary in the brass on the phrase "It is done," in the setting of "The Seven Vials" is of arresting aptness. Musicianship is amply evident throughout the score.

In writing for the voice, the composer has, in the main, placed word and note with gratifying skill. He has not altogether escaped the fault of several of the American opera composers who have given syllables undue duration, so that words have moved at a pace too leisurely for the best effect of phrases and sentences. There was noted also, among details which seem almost too small for mention, some awkwardness with respect to that troublesome little article, "The," which has ever been a problem for both composers and singers.

### The Performance

THE performance, all things considered, was a worthy one. The soloists represented an all-American cast. The chorus of about 250 voices was a matter of particular pride to the Tri-Cities, as it was composed of trained singers from the churches and studios, including choir directors and teachers, who had been induced to participate by appeals to civic pride. The orchestra was based on the Tri-City Symphony, reinforced, and, it might be said, led, by some twenty men from the Chicago Orchestra, who sat at the first chairs. The Chicagoans had never seen the music, still in manuscript, until Tuesday, the day of the performance. They rehearsed morning and afternoon, and in the evening played the score in a way that more than proved their musicianship.

Perhaps not all was as the composer wished it. There were several heated exchanges at rehearsals because certain inner voices and underlining bass effects did not cut through sharply enough. With the chorus, too, the pianissimo which the composer desired in the lines, "Mene, Mene, Tekel, Upharsin," leading to a fortissimo repetition, was never sufficiently soft. But Mr. Gallico was quick to congratulate Conductor Graham, the chorus and the orchestra, as well as the soloists. More rehearsals unquestionably would have led to greater smoothness, yet no one who heard the première will feel that the score failed of a fair and adequate exposition.

The singing of the chorus was generally of admirable tone, well managed,

with a satisfactory measure of assurance and something beyond the usual in the projection of words so that they could be understood when the surges of the orchestra permitted. The male voices, particularly the tenors, seemed of insufficient numbers in some of the climaxes, and sometimes were all but silenced by the orchestral sweep. It was stated by Mr. Gallico that Conductor Graham had received the voice parts only seven weeks before the première, and the composer himself regarded the results achieved in so short a time as something at which to marvel. Perhaps a little more time for study and rehearsals would have given the conductor a greater sense of freedom and would have resulted in a more elastic treatment of some portions of the work, as well as bringing to it the intensity which at times it lacked.

### Soloists Equal to Severe Task

Among the soloists, there was none who fell short of the demands of the score. To Cyrena Van Gordon, of the Chicago Opera Association, fell the most important and the most arduous vocal task, in the singing of the music of Babylon, to which she added the part of *Idolatry* in the Prologue. Never in opera has the writer heard her sing as gloriously as she sang in this oratorio Tuesday night. It was a revelation of vocal powers which would seem to have their greatest achievements still before them. Her tone was big and round, and of gorgeous quality, with just the dramatic life the music clamored for; "the voice of my dreams," the composer said. She oversang at times; so did other members of the cast; the temptation of the orchestral tumult was too much to resist. Once, she seemed confused and almost lost, but went on with her part virtually unscathed. Although the music was written for a dramatic soprano, the young Chicago contralto had no difficulty with the range.

Another contralto, Katherine Meisle, of Philadelphia, disclosed a voice warm, free, rich and sympathetic in the several lesser parts allotted her. Perhaps she did not sing quite as well at the première as she did at rehearsals, a suggestion of unsteadiness creeping into her beautiful tone. It is worth recalling that she was one of the Federation vocal prize winners only a few years ago.

Estelle Liebling, the soprano of the cast, had a small part difficult by reason of some of its intervals. She sang it effectively, though her manner of taking some of her high tones suggested that the tessitura was more cruel than the notation proved it to be. One high pianissimo was not wholly secure.

The tenor, Frederick Gunster, sang smoothly, with a tone of appealing quality, if no great power, and a nice adjustment of phrasing and other details. His voice was of especial charm in the sympathetic measures which fell to him in "The Millennium."

Edwin Swain's rich baritone voice was one admirably adapted to the music of the *Spirit of War*, and he gave to his lines a sardonic touch that greatly heightened their effect. He was equally successful in the music allotted to *Drunkenness* in the Prologue. Dramatically, his projection of his lines was worthy of place beside the singing of Miss Van Gordon. One may quarrel with his manner of producing his topmost tones, but they leaped out ringing and vital. A slip betwixt singer and conductor, whereby Mr. Swain omitted a half dozen lines of the text, passed almost unnoticed.

Augustus Ottone, who sang the music of *The Narrator* and also of *Gluttony*, is a bass whose services should be in demand. A mellow, smooth voice, extensive range, and evident appreciation of style were qualities that proved ingratiating at this first performance of the Gallico oratorio. It was not his fault that at times—because of the composer's tendency to treat *The Narrator* as one of the characters—the heavy scoring overwhelmed the narration.

### Scene of the Première

"THE APOCALYPSE" brought to its peak the enthusiasm which was the dominant characteristic of the delegates and visitors in attendance on the Biennial Convention. After the Prologue and each of the three parts there were

demonstrations of excited approbation, and at the conclusion of the representation was a scene which left no doubt as to the popular success of the oratorio among the convention delegates and visitors.

Mr. Gallico and Mrs. MacArthur were called to the stage to receive the congratulations of Mrs. Frank A. Seiberling, president of the Federation, and Mrs. Ella May Smith, chairman of the American Music Committee of the Federation, which sponsored the contest that brought forth the Gallico work. Both speakers hailed the oratorio as a masterpiece and Mrs. Smith paid tribute to the librettist and all who had participated in the presentation.

The composer, flushed with the warmth of the reception accorded his musical offspring, spoke only a few words of appreciation, then took each of the six soloists by the hand, to thank them personally, bestowing on the three women singers some blossoms from a bouquet of huge white chrysanthemums which was handed up to him from the audience. With quivering voice he praised the chorus and the orchestra, and called the conductor forward to receive a special tribute for his training of the chorus and his conducting of the première. Rubin Goldmark, one of the judges who made the award in the \$5,000 contest, was noted in the audience and summoned to the stage by Mrs. Seiberling. He, too, praised the Gallico score, and said he was proud to have been one of those who singled it out from among its competitors as the work worthiest of the

prize. Afterward, there was a celebration by all concerned at the Black Hawk Hotel.

### Not Suitable for Operatic Stage

It is one thing to chronicle the popular success of the oratorio at this, its first presentation under exceptional circumstances, and another to attempt to predict what the future will hold for it. It has merits that should earn for it future representations. The influence of the Federation should be exerted to keep it current. Whether it is destined to go the way of other prize-winning American compositions which have had premières attended by a considerable measure of excitement, and then were retired to the shelf, only time can say. It deserves a happier fate, but at best the road of the oratorio is a narrow one, and the very merits of the Gallico work—merits which do not close the door to criticism—are such that by their nature they will prevent satisfactory performances of the work except when exceptional choral and orchestral resources are available, and with it the will and the appetite for long and arduous preparation.

The possibility of presenting the work in dramatic form has been considered. It lacks the requisite possibilities for action, though offering opportunities for scenic display. It is conceivable that a festival spectacle might be made of it, but the scheme of the libretto prevents the work doing duty as both oratorio and opera, after the fashion of "The Damnation of Faust," and "Samson et Dalila."

## Important Events Mark Convention of Federated Clubs at Tri-Cities

[Continued from page 2]

organized and that this would mean not only an extension of workers, but an extension of funds.

"There should be a miniature national board in every state," she said. "The states should, moreover, be divided into districts or zones."

Mrs. Seiberling pointed out that in the last eighteen months the Federation membership has increased from 400 to 1300 clubs, and from nineteen states organized under the Federation to forty-one states. The states which have not been organized include Delaware, Maryland, Nevada, Idaho, Washington and Montana.

A gift of \$900 from Mrs. Warner, the national auditor of the Federation, was announced by Mrs. Emma R. Hinckle, the first vice-president. The money has been advanced from time to time, as needed, and then the entire obligation canceled as a gift to the organization.

### Winners in Federation Contests

Nearly fifty young artists competed in the finals of the Federation contests, and much exceptional talent was brought forward. The winners, as announced on Saturday night, are:

Enrique Ros of New York City, piano; Devora Nadworney, Bayonne, N. J., female voice; George G. Smith, Evanston, Ill., male voice; Herman Rosen, Cleveland, Ohio, violin.

The winners receive a prize of \$150 each and are promised tours which will place them before the largest and most influential of the music clubs.

Violinists who were winners in their respective districts were heard Wednesday afternoon, male vocalists Thursday morning, female vocalists Thursday afternoon, and pianists Friday afternoon. Mrs. Louis E. Yager of Oak Park, Ill., chairman for the contests, regarded the results as particularly gratifying. It was admitted that there was little to choose between the contestants, especially in the violin competition, where the playing of four or five of the competitors disclosed unusual talent.

One of the outstanding events of the convention sessions was the impressive memorial held on Tuesday afternoon for Helen G. Steele of Missouri, former chairman of the Department of Philanthropy of the Federation. Mrs. Steele passed away shortly after the Peterboro biennial of two years ago.

Tributes were paid by Mrs. Oscar Hundley, her successor in office; Mrs. Seiberling, who sang "Crossing the Bar" and spoke on "Optimism and Courage"; Mrs. Hinckle, as "executive and friend"; Mrs. Ella May Smith, as a co-worker; Frances E. Clark, as a music supervisor. Mrs. David Allen Campbell sang Mrs. Steele's favorite hymn, "Eter-

nity," and there was a choral number with Mrs. Ora Frost as soloist.

### Modern Dancing Condemned

Modern society dances were condemned at the Thursday morning session of the convention, when Mrs. Frederick Talmadge Towne spoke on Interpretative Dancing. Mrs. Towne is an opponent of the high-heeled shoe and the confined torso and she took occasion to assail the former during her talk. Mrs. Seiberling, the president of the Federation, thereupon removed her high-heeled pomps and walked across the platform in her stocking feet.

"It was only vanity that caused me to wear them anyway," she said, "because I wanted to appear taller."

After Mrs. Towne's address the Federation went on record as against the so-called modern dances, a formal resolution being adopted on motion of Mrs. David Allen Campbell.

### Prize Compositions Performed

"The Apocalypse" was not the only prize music heard at the convention. On Tuesday afternoon, in the chapel of Augustana College, the delegates were made acquainted with organ, violin, cello and vocal compositions which won awards in the last Federation contests. William Middelschulte played his own Chromatic Fantasia and Fugue in C Minor, the prize for which was given by St. Cecilia Club of Grand Rapids, Mich. It proved a work of sturdy craftsmanship, but of the somewhat academic character which its title would suggest. Irenée Bergé's "Romantic Andante," which won the prize given by the Musician's Club of Women of Chicago, for the best violin work, was very well played by Amy O'Neill of Chicago. It was of agreeable material and well written, though suggestive of much other music of similar character. "The Shadde," a song by Bessie M. Whitely, which was awarded the prize offered by Mrs. J. R. Custer, was sung by Estelle Liebling, one of the "Apocalypse" soloists, who graciously took the place of another singer unable to be present. The song, a sprightly Negro dialect lilt, was so well liked that it was repeated at the request of Mrs. Seiberling. Vera Poppe, the British cellist, played Lloyd Loar's Nocturne, winner of a prize offered by the St. Cecilia Club of Grand Rapids, Mich. A fluent and attractive number, it harked back in style to cello melodies familiar on concert platforms.

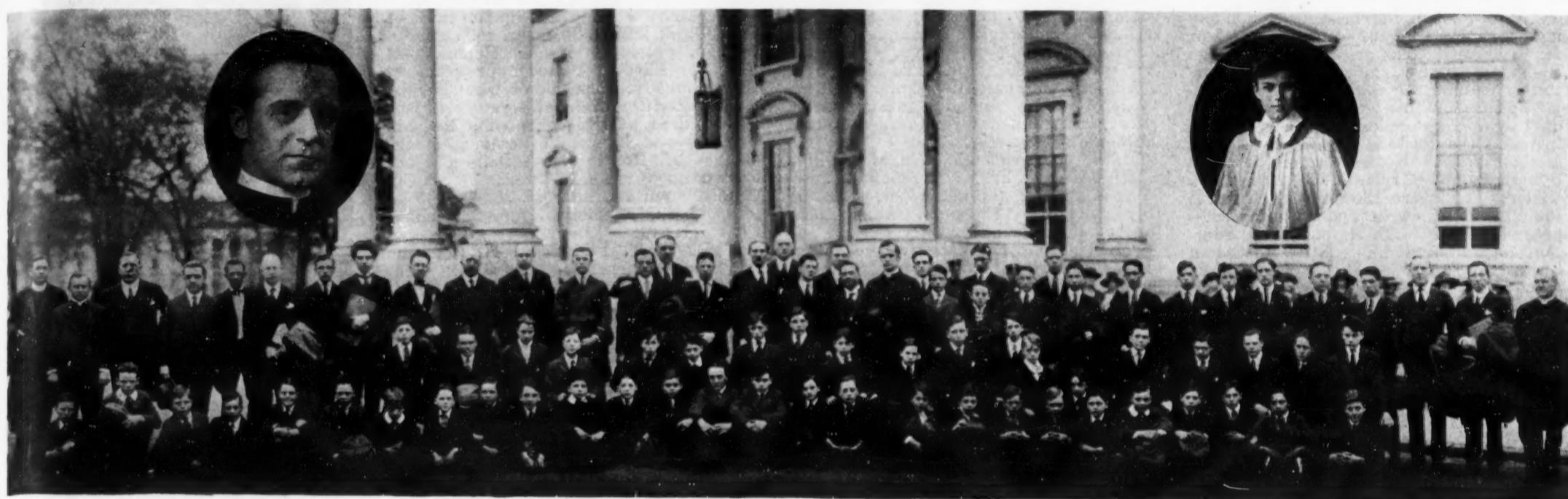
All but one of the interpreters added extra numbers not connected in any way with the contest. It was understood they had been requested to do so, but this provoked some criticism, as the hour already was late before the program began. Ella May Smith, chairman of

[Continued on page 6]

## Building a Stronghold for Classic Choral Music

Father Finn, Founder and Conductor of Paulist Choristers, Discusses His Methods—How Tonal Effects Are Achieved—Interweaving of Voices and the Problem of Overtones—Care of Boys' Voices During Period of the Break—General Education at the Home of the Choir—Singers Attracted to Different Professions After Schooling

By Frances R. Grant



The Paulist Choristers Photographed in Front of the White House Recently, After Singing for President Harding. In the Center Is Their Conductor, Father Finn; Insert on the Left—Father Finn; On the Right—François de Comptois, One of the Young Soloists

ON the uppermost heights of New York City, overlooking the Hudson on one side, and the mart on the other, stands Libby Castle, home of the Paulist Choristers, one of the strongholds of classic choral music in this country. Yearly, out of this fastness, a band of crusaders travels through the country making eloquent appeal for that lofty music to which they are devoted.

Much has been written of the splendid standard of the Paulist Choristers' work; of that fine, fresh quality revealed in their singing; of their authoritative interpretations. All this has been made possible through the application of the Rev. William J. Finn, their founder

and conductor, who since 1904 has given up his entire time to his singers.

Father Finn has given practically his whole life to the cause of choral and ecclesiastical music. He studied in the New England Conservatory and was an organist in Boston before he entered the priesthood.

"Most choral music of our day, despite all its exactness of rhythm or pitch is lacking in a single quality," he says. "It is an elusive thing, hard to define, and yet the hearer is aware of its absence. It might be described as a miscomprehension of tonality and interpretation of the older choral, on the part of most of our conductors."

"When a conductor takes an orchestral

score, he considers the details of overtones and their relationship to the various instruments. The choral conductor neglects to pursue the same process with the voices. There is a very definite relation of overtone between soprano and lower bass, or second soprano and baritone, and in the interweaving of the voices, most choral conductors neglect this.

"In the matter of interpretation, too, there is lack of sufficient study. With most choruses a mezzo-forte is the most exalted point of interpretation, and if a band of singers has sufficient variety of pianissimo and forte, and keeps within the laws of rhythm and key, the conductor believes it has achieved its end.

"But to the polyphonic works there is far more than this. One can only compare their interpretation to a vast cathedral through which the sun streams. Think of the variety of the color; first, perhaps, a rich stream of light, then the sudden dart of gold through some other window; always a constant shower of sunlight. This interweaving of tonal light is neglected in most of our choral interpretation nowadays."

### Controlling the Changing Voice

Father Finn attributes the fine tonal effects he achieves to the practice of retaining the boys in the chorus during the years when their voices are changing.

[Continued on page 16]

## Illusion in the Theater and Opera House

Celebrity of Two Stages Now in New York Preparing for Recital Appearances Next Season — Discusses Her Favorite Roles in Opera— Requirements of "Thaïs" and "Carmen"—Gypsies and the Castanets — The Test of the Dance

By John Alan Haughton

GEORGETTE LEBLANC, who occupies a unique position in the world of literature, music and the theater, has, unknown to the general public, been living quietly in New York for a number of months, perfecting herself in the English language and, it is said, writing her memoirs. Mme. Leblanc has had the unusual experience of being both an actress in drama and an opera singer and on one occasion appeared in both capacities the same week.

"Much has been written concerning the dramatic interpretation of operatic roles," says Mme. Leblanc, "and whether they should be approached from the same angle as purely dramatic ones or not. But I don't think I have ever heard the opinion of anyone who had presented the same character both in opera and drama. I had the privilege of doing this with *Mélisande* in Boston some years



Georgette Leblanc in Two of Her Famous Roles—the "Thaïs" Praised by Anatole France, and a "Carmen" Studied from Life

ago, and it was one of the most interesting experiences of my life. I don't know that 'Pelléas and Mélisande' is a fair example as the opera is in a class by itself, but nevertheless, I realized the comparative difference. I wore the same costume in both the play and the opera, and the conception of the part was, of course the same, but one had to go by different routes to arrive at the same point. The principal difference was that in the play, I had to give the atmosphere by the way I read my lines. In the opera, the orchestra established the atmosphere. It was consequently

more remote, and, to give the illusion, one had to think from a point further away.

"What we term illusion, is, after all, a vague thing and must be produced in a variety of ways. Sometimes reality gives the strongest illusion. You have heard, perhaps, of the performance we gave of 'Macbeth' at Ste. Wandrille? You remember, the play was acted in different parts of the Abbey and the audience moved from place to place for the various scenes. The idea was mine and when I first spoke of it, everyone thought it was ridiculous! Maeterlinck,

Georgette Leblanc Describes Unusual Experience as Dramatic Actress and Singer — Orchestra's Part in Suggesting Atmosphere — Two "Mélisandes" and Differences in Delineation — Shakespearian Tragedy in Unique Surroundings

I remember, said: 'Qu'est-ce que vous allez faire avec la réalité?'

### A Thrilling Macbeth

"But I had everything in my favor. Fancy the arrival of *Duncan* with a hundred horsemen and ninety torch bearers! The scene was played in the vast court of the Abbey, and an interesting thing happened which added to the illusion. The torches made the place as light as day and almost at the moment when *Banquo* spoke the line about 'the Temple-haunting martlet,' all the swallows that had their nests in the eaves, came out in a perfect cloud and circled around. That was an effect that would never have been possible in a theater. The murder scene, too, was tremendous, because although the hall where it was given, was large for a hall, it would have been small for a theater, and consequently the actors could speak in ordinary voice. Almost at the very word, an owl hooted, and the great clock in the tower, boomed out the hour. People said it made their flesh creep!"

"I had such incidental music as was necessary, written especially and even had barbaric instruments made for it to be played on. The entire score, a short one, was built on sixth century themes.

[Continued on page 9]

## Important Events Mark Convention of Federated Clubs at Tri-Cities

[Continued from page 4]

American Music for the Federation, presented a report in connection with the contest and the awards.

### Many Admirable Programs

The concert of the Tri-City Symphony under the baton of Ludwig Becker, former concertmaster of the Chicago Symphony, gave the delegates opportunity to note the really worthy accomplishments of this organization, Iowa's only symphony orchestra. The program included the Prelude to Wagner's "Die Meistersinger," Dvorak's "New World" Symphony, Carpenter's "Pilgrim's Vision," and Leo Sowerby's Concerto for Piano and Orchestra, with the composer as soloist. An eleventh hour addition to the program was Jessie Isabel Christian, soprano. Both soloists gave much pleasure and Mr. Sowerby's composition, already known to New York and Chicago, was admired. The orchestra played smoothly and well. Mr. Becker was called upon to bow many acknowledgments for himself and his musicians.

Mr. Carpenter sat with Mrs. Seiberling, the Federation president, as his composition was played and acknowledged the applause of the audience at its conclusion. The work proved one for ears sophisticated to modernity in music, as did that of Mr. Sowerby, though the latter contained more to evoke wonderment than the perhaps equally intricate Carpenter score.

Charles Marshall, dramatic tenor of the Chicago Opera Association, proved a strong drawing card when he appeared in recital Friday evening, assisted by Norma Altermatt, violinist, and Gavin Williamson, accompanist. Mr. Marshall sang several operatic airs and two groups of songs and added several extras. His big voice rang out with heroic power in the opera excerpts, and it was in these that he made the sturdiest impression.

His numbers included "Vesti La Giubba" from "Pagliacci," "E Lucevan le Stelle" from "Tosca," "The Death of Otello" from "Otello," Hue's "I Wept, Beloved, As I Dreamed," Duparc's "Lament" and "The Road to Rosemond," Stickle's "Birth," Secchi's "Love Me or Not" and Vanderpool's "Ye Moaning Mountains," in several of which Miss Al-

termatt provided him with a violin obligato. His encore numbers included the inevitable "Le Donna e Mobile" from "Rigoletto."

Nelson Illingworth on Thursday afternoon gave one of the most interesting programs of the convention. It was devoted entirely to Lieder in English, and included Schubert, Loewe, Brahms, Franz and Schumann songs. The Australian singer spoke on "The Mission of a Singer" and used the songs as illustrations. His unique interpretative gifts and unusual methods aroused much discussion.

In the course of his talk, Mr. Illingworth described art as "a reflex of life." "The mission of the artist," he said, "is to portray life. The public wants nothing but sincerity and reality.

"Music is not a matter of learning, but of sincerity. Art is striving for a better expression and a more intimate truth. But we can not realize and have the best things in art unless we have the songs sung in the English language."

Programs of interest on Wednesday included one by Betty Gilmore, a young harpist of Birmingham, Ala., who played a half dozen numbers with facility and grace; and another devoted to "Speech Improvement and the Interpretation of Songs," by Dagmar E. Perkins of New York, specialist in articulation and treatment of words. On Thursday Orpha Kendall Holtsman of Chicago gave an effective recital of songs by American composers, those represented including Densmore, Kennedy, H. T. Burleigh, Parker, Garnett, Curran, George Edwards, and Marx E. Oberndorfer, who was the singer's accompanist. On Friday afternoon the Junior Club of the Rock Island Musical Club presented a program under the direction of Mrs. S. J. Nyquist, those participating being Helen Clarkson, pianist; Ethel Livingston, Irene McLeod and Elizabeth Gest, vocalists, the last named appearing as guest artist; with Elizabeth Barber and Ruth Coy as accompanists.

On Saturday afternoon was given an attractive lecture and recital devoted to "Three Centuries of American Music," presented by Olive Nevin, soprano, and Harold Vincent Milligan. The first century was represented by music of Francis Hopkinson and P. A. Von Hagen, the second by Stephen Foster and Ethelbert Nevin, and the third by Mrs. H. A. Beach, MacDowell, Gena Branscombe and Charles Wakefield Cadman. The lecture was delivered by Mr. Milligan, who played the accompaniments for Miss Nevin's admirable vocalism.

On Sunday afternoon the combined choirs of the Tri-Cities presented a meritorious program in the College Gymnasium. Monday morning a short but attractive song program was given by Jean Knowlton of Winter Park, Fla., a singer with personality as well as a very pretty voice. Monday afternoon Mme. Sturkow-Ryder, composer-pianist, and Bobby Besler, soprano, presented a program "for young and grown-up children," divided into "Songs of Practice Hours," "Songs of the South," "Songs from Old France," and "Songs of Any Day." The Illinois and Iowa Musicians Concert was held Monday evening, under the direction of Mrs. A. J. Ochsner, president of the Illinois Federation of Music Clubs, and Mrs. L. B. Schmidt, president of the Iowa Federation.

### Two Added Musical Programs

Two added musical events not on the original program included recitals by Frederick Gunster, tenor, one of the "Apocalypse" soloists, and Henry Souvaine, pianist, both artists being very cordially applauded; and a special "sunrise song service" on Thursday morning. There were organ solos and piano numbers to open the convention sessions, representatives of some of the state delegations being called upon for the latter. Dr. J. Fred Wolle and Mrs. W. H. Bailey were the organists. Accompanists for the Federation soloists included Howard Vincent Milligan, Marx E. Oberndorfer, Emma Winslow Childs, Geoffrey O'Hara and Mrs. A. D. Garver. The chairman of the program committee was Emma R. Hinckle of New York.

Residents of the Tri-Cities opened their homes to the delegates and many social affairs, ending with a trip on the Mississippi, added greatly to the pleasure of the convention. Mrs. J. J. Dorgan, the chairman of the local biennial board,

and those who headed the various committees under her, were warmly praised by the Federation officers and delegates. An impending street car strike happily was postponed beyond the period of the convention's busy sessions.

### Press Clubs Sponsor Banquet

One of the most delightful of the events arranged for visiting notables was the banquet given jointly by the Tri-City Men's Press Club and Women's Press Club and held in the open air at the Watch Tower Inn, a historic spot overlooking a beautiful panorama of valley and hill and river. Frank D. Throop, president of the Men's Press Club, presided. A novel program of Indian and Negro melodies was sung by Nelda Hewitt Stevens of New York, who appeared first in the garb of a Redskin princess and later in a costume of the old South. Her interpretations and her explanatory remarks were of exceptional charm and interest.

Speakers included Mrs. Seiberling, Charles Grilk of Davenport, Mrs. Russell Dorr of Plainfield, N. J., one of the founders of the Music Federation, who spoke on "The Founders"; Sigismund Spaeth of New York on "Music in the High School—Its Opportunities"; Mrs. David Allen Campbell of New York on "The Pioneer"; Dagmar Perkins of New York, "American Speech"; Oscar Thompson of New York, "Shall We Sing in English"; Mrs. F. S. Wardwell of Stamford, Conn.; "A Poem," Mrs. John Leverett of Alton, Ill.; "Then and Now," Mrs. Chandler Stair of Rockford, Ill., one of the founders of the Federation.

Geoffrey O'Hara, accompanied by Harold Vincent Milligan, sang "Old Folks at Home" and persuaded the throng to unite with him in the refrain, as an illustration of English as a tongue for song.

### New Board of Directors Nominated

The official ticket of names for the new board of directors of the Federation, as adopted on report of the chairman of the nominating committee, follows:

Ohio, Mrs. Frank A. Seiberling; New York, Mrs. Emma Roderick Hinckle; Alabama, Mrs. Geo. Houston Davis; Texas, Mrs. John F. Lyons; Rhode Island, Mrs. George Hail; New York, Mrs. Worcester R. Warner; New Jersey, Mrs. Russell R. Dorr; Alabama, Mrs. Oscar R. Hundley; Pennsylvania, Mrs. Frances E. Clark; Ohio, Mrs. Edgar Stillman Kelley; Iowa, Mrs. J. J. Dorgan; Illinois, Mrs. Katherine Gest; Illinois, Mrs. Louis E. Yager; Arkansas, Mrs. H. H. Foster; District of Columbia, Mrs. R. L. Dalgleish; Missouri, Mrs. L. H. Drey; Missouri, Mrs. W. B. Nichols; California, Mrs. Cecil Frankel; Minnesota, Mrs. Peter Rodange; Wisconsin, Mrs. Herbert Stapleton; Pennsylvania, Mrs. Holton; Colorado, Mrs. Freeman Rogers; Tennessee, Mrs. John Lamar Meek; Ohio, Mrs. Charles McDonald; North Carolina, Mrs. Cora C. Lucas; New Hampshire, Mrs. John M. Grove; Oklahoma, Mrs. Ora L. Frost; Ohio, Mrs. Ella May Smith; Illinois, Mrs. Helen Harrison Mills; Connecticut, Mrs. F. S. Wardell; Florida, Mrs. Ralph Polk; North Carolina, Mrs. Crosby Adams; New York, Mrs. David A. Campbell; North Carolina, Mrs. J. N. Wills; North Dakota, Mrs. J. A. Jardine; Texas, Mrs. F. H. Blankenship; Arizona, Mrs. F. D. Ross; District of Columbia, Mrs. William Hamilton Bayly; West Virginia, Mrs. Amos Payne; Georgia, Miss Nan B. Stephens; Illinois, Mrs. Frank Gates Allen; Florida, Mrs. James H. Hirsch; Massachusetts, Mrs. R. H. Jones; Georgia, Mrs. Caroline Dowman; Michigan, Mrs. Boris Ganapoli.

Others, nominated from the floor, were: Pennsylvania, Mrs. Fred W. Abbott; Michigan, Mrs. Norris R. Wentworth; Oklahoma, Mrs. A. D. Cochrane; Kansas, Mrs. W. H. Drake; New Mexico, Mrs. Alfred Grunsfeld; Iowa, Miss Ida M. Dittman; Rhode Island, Mrs. Edgar J. Lowne; New York, Mme. H. D'Arblay; Arkansas, Mrs. R. M. Garrett; Pennsylvania, Mrs. H. D. Petersen.

CHICAGO, June 13.—Rollin Pease, bass, has been engaged for the Chautauqua in New York with the Damrosch Orchestra, for the month of August.

VALPARAISO, IND., June 13.—Dwight Edrus Cook, tenor, has joined the faculty of the school of music of the Valparaiso College.

TERRE HAUTE, IND., June 13.—The Composers' Study Club, made up of former pupils of Eleanor Blanche Rippeto, pianist, observed "Guest Day" at their recent meeting. The program was given by Katherine V. McFall, Mary McCabe, and Edris Steventon. This is the fifth year of the club's work.

**Alling to Direct Work of Saenger Pupils This Summer**



Willis Alling, Vocal Coach, Who Will Be In Charge at the Saenger Studios This Summer

During the absence from New York of Oscar Saenger this summer his studios will be in charge of Willis Alling. Mr. Saenger will be away from New York from June 27, going to Chicago to teach his master class at the Chicago Musical College, and after that for his holiday, remaining until Sept. 24.

Mr. Alling has been associated with Mr. Saenger for seventeen years, during which time he has become thoroughly familiar with Mr. Saenger's principles. He is also favorably known as a vocal coach and accompanist.

### Nina Morgana Married to Bruno Zirato in Buffalo Church

The marriage of Bruno Zirato, secretary to Enrico Caruso, and Nina Morgana, soprano of the Metropolitan, was solemnized in Holy Cross Church, Buffalo, the Rev. Joseph Gambrio officiating, on June 15. A report of the event at greater length will appear in next week's MUSICAL AMERICA.

### Chicago Woman's Musical Club Elects Officers

CHICAGO, June 12.—The Chicago Woman's Musical Club held its annual election recently, with the following results: President, Maizie Odell Cardy; vice-president, Phyllis Fergus; second vice-president, Marie Edwards von Ritter; recording secretary, Adah Bryant Buckingham; corresponding secretary, Alice Bell Watts; treasurer, Byrde Kitson Schwarz; auditor, Mrs. Frederick Sargent; chairman of students' department, Marie E. von Ritter; chairman of the scholarship and extension departments, Mme. Sturkow-Ryder. Mary Garden, Frederick Stock, Charles E. Watt and Harrison Wild have been elected honorary members. M. A. M.

### Speed Up "Drive" for Chicago Opera Guarantors

CHICAGO, June 11.—Plans for an intensive "drive," June 13 to 24, to obtain the desired 500 guarantors for the Chicago Opera, were announced yesterday by Robert E. Kenyon at a luncheon at the Union League Club. There are now 180 guarantors. M. A. M.

## EDWIN SCHNEIDER

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Photo Plays week of June 19th, 1921, will be:

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William A. Brady's Production,  
"Life"  
A Paramount Picture

**Rialto** Times Square  
"Appearances"  
A Donald Crisp Production  
By Edward Knoblock  
A Paramount Picture

**Criterion** Broadway at 44th St.  
"The Golem"  
Special Music Program  
"Eli, Eli"—Tony Sarg Cartoon

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# MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

There sat in front of me at lunch at the Club the other day a man for whom I have a high regard, though we differ about every blessed thing there is on earth, above the earth and under it. He thinks me crazy. I tell him I know he is. My chief reason for getting along with him is that while I disagree with him, I respect him for his sincerity, for he lives up to what I call his narrow views.

When he met me, I noticed that he was ready for the fray. Said he: "I have been reading some of the things you have written with regard to the enforcement of what you call Blue Laws and I am going to ask you a frank question as to whether you do not think civilization, society, would go to pieces if there were not some people who believed in a rigid morality and did their utmost not alone to live up to it but to enforce it on others? Is not a great deal of the strength of this nation due to the fact that it is based on a faith that has carried it safely through some serious times, has enabled it to conquer more than the land and so lead the world as democracy triumphant?"

"Furthermore, if you read what I do in the papers about the demoralizing influence of musical leg-show comedies, the plots of operas, scandals about the members of the musical and dramatic professions, would you not, if you had sincere views in such matters, strive to cut the whole thing out, root and branch, as demoralizing, as leading to practices that threaten life, break up homes? And wouldn't you, if you were put to it, admit that the use of intoxicating liquor"—he pronounced it likker—"was a great aid in doing the devil's work?"

I replied that as a self-respecting Mephisto, I must admit some of his charges but that there was one consideration that he and those who thought with him had never paid any attention to, namely that the whole story of humanity showed that it could not be dragged into leading a moral life, could not be dragged into going to church or chapel and if it was dragged and had to go willy-nilly such religion was but hypocrisy adopted for political, business or social reasons.

He smiled. "However," said I, "your outburst suggests to me that you must have come across something recently which has prompted you to so eloquent a tirade."

He admitted it and drew from his pocket a little clipping as follows:

"Henry Ford owns a small railroad in connection with his factory. It will carry supplies for his factories—lumber, iron, coal—also carry milk and crops for the farmers. The lowest wage on the road will be \$6 a day. Some other 'privately owned' railroads will wonder how that is possible. It is not difficult when you build the road for cash, don't issue any millions in watered stock or bonds, and when you don't buy your railroad supplies from any amiable 'Diamond Jim' who introduces you to charming ladies of the chorus and in return gets twice the usual price for car wheels."

"Oho!" said I, "so that's it. You read about amiable 'Diamond Jim'—no doubt a reference to the departed Jim Brady

—who was, according to the writer of the paragraph in question, addicted to introducing charming ladies of the chorus to the purchasers of railroad supplies and in return got twice the usual price for car wheels. I read that paragraph in the same paper that you did, namely, the New York *American*. Let me express my surprise that you read a paper which people of your orthodoxy claim as yellow and improper for circulation in home circles."

To which he replied, "I never allow it in my home. I read it for the business articles on my way to the office in the train."

"Now," said I "should it not appeal to your own common sense, even though you do not go to the theaters, opera or musical leg-show comedies, as you call them, that a good deal of nonsense is written about the ladies of the chorus and also about business men. The late Mr. Brady was a Bohemian. That is true. But it is also true that he was at his desk in the morning at eight o'clock and having a mighty good business head, these two facts are probably more responsible for his success than his acquaintance with certain ladies of the chorus.

"There is, however, one matter to which I would like to call your attention, namely, that whenever women of a certain class get into trouble and are asked for their pedigree in the police court they invariably describe themselves as chorus girls, or singers, or actresses and in the majority of such cases, they are nothing of the kind.

"I doubt," said I, "if the records of the divorce court, in which I will admit ladies and gentlemen of the professions occasionally appear, have furnished anything so utterly shameless, so utterly disgraceful, so utterly vulgar, as the Stillman case, which is concerned with the former president of our biggest bank, a multi-millionaire connected with the Rockefeller family and other eminent financiers.

"I will admit," I continued, "that sincerely religious people like yourself, when you read these things are naturally impelled to use any means at your command to purge society of influences that you believe to be deleterious, but surely it should appeal to your sense of justice that if a few members of the musical or dramatic profession furnish food for scandal, the whole profession should not therefore be damned, nor the performances that they give prevented.

"If that principle be sound, would it not apply to the parsons as well? Because occasionally we read of the sad lapses of some parson, is that any reason that we should condemn everybody who preaches the gospel? Would you consider it fair?"

"That is very different," he retorted. "When any church member falls from grace, don't you read that he is promptly expelled from his church. That never happens with the members of the musical and dramatic profession."

To this I replied that whereas the parsons were supposed to lead holy lives as an example to all sinners, the members of the musical and dramatic profession were not paid for doing anything of the kind but were paid to give performances to the best of their ability.

In the one case, to the morality of the parsons there was attached a stipend, just enough, it is true, to enable them to starve respectably, but in the other case, there was no particular stipend attached to their personal lives. Indeed, certainly in former years, it was their poor pay which forced so many from the straight and narrow road. Suppose the same limelight that is thrown on members of the professions were thrown on other people, why the yellow papers, as you call them, would have to print three times as big papers a day.

"Now, my friend," said I, "don't you think that if you purpose making the world better, cleaner and saner, it could be accomplished more readily if you good people would unite your forces, with the best elements in the musical and dramatic profession, work in harmony with them instead of constantly decrying them and all connected with them?"

When we had gotten that far, and as usual were both of the same opinion still with which we started, we came to the question of the Blue Laws. My friend insisted that the action of those who are interested in maintaining the integrity of the Sabbath, was not to bring in new laws but to enforce those that are already on the statute books. He absolutely objected to any work on Sunday. There must be no musical, dramatic performances—no movies—no sports.

"Yes," said I, "and I suppose that is

the reason why the other day a policeman arrested Capt. Peterson of Woodhaven, port captain for a leading shipping firm, for working in his own garden on Sunday, such work consisting in planting a little grass seed in his front yard and using a rake and hoe.

"Now," said I, "if you are really going to enforce the Blue Laws on the statute books, you will have to put up a few gibbets, for I believe I am speaking by the card when I say that it is still part of the Blue Laws of Massachusetts that anybody who questions the divinity of the scriptures should be put to death, and that all people who do not attend church should be classed as atheists and condemned to banishment from the country.

"If I have gauged the majority sentiment in this country it is not bigoted, it is not rabid, as the Calvinists would have us believe, but it is convinced of the wisdom and therefore of the need of certain restrictions of what has been called 'personal liberty.' That I will frankly admit.

"The American people rightfully abolished the saloon. They will not stand for such a ball as the Art Students have just given in Paris. They aspire to something like a decent living for all workers. They are kindly, law-abiding and have a deep respect for religion, but they have no use for Blue Laws against which their intelligence revolts. They will not go back to the days when it was a capital crime to steal a sheep, when no married woman could hold property but it was considered a religious duty to burn any poor old lady even suspected of being a witch, as, by the bye, they have just done in India!"

At this point, our conversation was interrupted by another gentleman, who, deplored the fact that a few bottles had been seized in his domicile, vouchsafed the opinion that all reformers should be either laid by the heels in the stocks as they were in the old times or deported.

I left him to finish the argument with my friend but as I went out, seeing that the discussion was getting even hotter than it had been I suggested that humanity is so constituted that it needs recreation just as much as it needs food, light, a bed and air, and that conspicuous, healthful and sane elements in such recreation must always be music, the drama, healthful sports. That these great forces might be discredited for commercial purposes was true, but it was no reason for their abolishment. One might just as well abolish the use of money and watches because some people undertake to steal them even when they are on your person.

\* \* \*

Albert Wolff, who rendered such efficient service during the last season of the Metropolitan as conductor and who, you know, has been appointed musical director of the Paris Opéra-Comique to succeed André Messager, has been giving his view with regard to the progress of French art in this country. He states

with a considerable amount of truth that music in America before the war was almost completely in the hands of the Germans, though he admits that they presented it admirably under their foremost musical directors.

He also says what is true that they made it a formidable instrument of propaganda, which was not mitigated till French artists like Victor Maurel, Emma Calvé, Jean and Edouard de Reszke, Edmond Clément and others came over to us. He has a warm word for the action of the French government in sending on a propaganda tour such able artists as Alfred Cortot, Jacques Thibaud, Pierre Monteux, Henri Casadesus and Henri Rabaud, who, he says, work might and main in the cause of French music.

Apart from the fact that he admits that these distinguished artists were engaged in propaganda work rather than in the cause of art and which is much in line with what Marinuzzi, the late conductor of the Chicago Opera, said about the maintenance by Italians of their art, there is something to be said with regard to the position of German music in this country which is not generally known.

Back of the music in Europe, that is, back of the composers and musical enterprises in Germany, Belgium, France and Italy, have always been the great music publishing houses and their agents. In this country it was not so. Here half a century and more ago a music loving class had to be created. The main work was done by the piano manufacturers and their agents. The early ones, as we know, were of English origin, like the Chickering. They planted the seed. To them we owe a great deal as we do to the

## As Seen by Viafora



Sergei Klibansky Is One of New York's Successful Vocal Teachers. You Often See Him, Preceded Several Inches in Advance by His Genial Smile, in Aeolian Hall; Also in Carnegie and the Metropolitan Opera House, Which Means That He Is Interested in the Work of Other Singers as Well as His Own Pupils. He Was Recently Made the Proud Papa of a Fine Boy, Which May Account for the Unusual Expansiveness of His Smile When Caught by Viafora

pioneer house of Oliver Ditson. But it was not till the great revolutions in Europe in '48 brought about German migration to this country that our great musical awakening came about. Then it was that our distinguished piano houses, Steinway, Weber, Knabe, Decker, Steck, Sohmer and others, began their wonderful careers of enterprise and public spirit.

To these houses half a century ago or so is due the fact that this country finally developed into a position where it can claim to-day, with justice, that it has surpassed the world not only in the quality and quantity of its musical instruments and the amount it spends for music, musical education, but in its love and appreciation of music. We Americans to-day lead the world with our symphony and other orchestras, with our operatic performances, and when it comes to our music teachers, thanks largely to the many foreigners that came to us, we can hold our own with the best Europe has to offer.

And let me not forget to say that to some of our eminent foreign music publishers who to-day stand high, as Schirmer, Schubert and others, we also owe the fact that such progress was made, so that when you say that music was almost completely in the hands of the Germans, as Albert Wolff declares, it is proper that you should give the reason why.

\* \* \*

Kreisler appears to have made a tremendous success in London. The veteran critic Newman wrote: "He gave us such violin playing as we have not heard for years; we had forgotten there could be such a union of strength and tenderness, of exquisite beauty of tone and masterfulness of conception."

Then Newman made an excellent point when he wrote that the English had gotten into the habit of thinking rather little of some of Beethoven's works, especially the violin concerto. This, he said, was due to the Englishmen's own littleness. They had become little

[Continued on page 8]

## MEPHISTO'S MUSINGS

[Continued from page 7]

through listening too much to little men and being distracted by little things. As soon as a great spirit like Kreisler touches the concerto, it becomes great again.

There is profound truth in what Newman says, namely, that when little executants or mediocrities attempt the works of the great ones, the result inevitably is to depreciate the works in the opinion of people with little and mediocre minds, while, on the other hand, when some great talent comes along, he is able to lift even the little and mediocre minds up, though perhaps not to his level.

\* \* \*

George L. Spaulding, a composer and song writer, died the other day. He made a great hit twenty years ago with his "Two Little Girls in Blue."

This reminds me that while it is true that there are some popular songs which appeal to the vulgar because they verge on the indecent at the same time, if you will go through the lists of the publishing houses that put out popular music, you will be surprised to find that the great majority of the best sellers are of a domestic character, something that I pointed out long ago. It shows the general trend of the musical taste of our young people.

"I Love My Wife, But Oh! You Kid!" may win a certain amount of applause at a vaudeville show but when it comes to the really great "best sellers," you will find it in songs like "Mother Mine" and "In the Sweet By and By," which was a favorite for a half-century, indeed that song caused a law suit which lasted for fifteen years and was only settled the other day.

Writing about royalties for musical compositions, reminds me that the heirs of Donizetti have just lost a suit involving millions by a decision of the highest French court. The court held the heirs were entitled to royalties for only ten years after the composer's death, which occurred in the memorable year of '48. The cost of the suit, which has been extending for years, has been charged to the heirs.

While the composers of some of our popular music have won large sums in the way of royalties, the only composer that I know of, or ever heard of who got a great deal of money for his music, is Richard Strauss, and there are a good many like myself who believe that he was considerably overpaid.

\* \* \*

Never speak of the Chinese as being backward in civilization. The news comes that they have taken to the movies and to the latest American jazz like ducks to water. In Pekin, they have opened interior skating rinks and you see these Chinamen going round all as stolid and solemn as owls. The rinks have all the latest American features.

The jazz is furnished by a phonograph located in a cellar. The phonograph is worked by a small Chinese boy who keeps the machine wound up and the supply of records going. Music comes from what is called an amplifier in the center of the hall where they skate.

The correspondent of the New York *Evening Sun* who sends us this delectable information says that though some people think American jazz is barbaric, he thinks it is becoming the advance agent of civilization in the Orient. But he doesn't tell us what kind of civilization it is.

\* \* \*

If you were to meet Frances Alda of the Metropolitan to-day, you would be surprised to see how fine she looks, how full of life she is. If you could get into conversation with her, you would discover that her renewed youth is due to the success of her last concert tour. Perhaps some of it is also due to the fact that she has just won a law suit because some Wall Street broker did not do the right thing by her and had to pay a large sum of money—some say in six figures.

If you were so fortunate as to be able to continue the conversation, you would furthermore discover that one of her reasons for joy unconfined is that she has won out on the concert stage as, Frances Alda, under her own flag and name, without any reference whatever to her being the spouse of that distinguished impresario, Giulio Gatti-Casazza.

\* \* \*

Occasionally, I have endeavored to excuse some of the vagaries of the eminent gentlemen who are the critics on our leading daily papers on the ground that their

job is inhuman. Not only do they have, day after day, week after week, month after month and season after season, to attend so many different musical performances and write about them, often before the performances are over to catch what is called "the dead line" when the copy must be in at the office, but they have to encounter the indignant protest of those members of the profession who venture to disagree with them when the notices are not quite what they had expected.

It will be interesting to many to know what the musical critics do with themselves during their vacation. Some, I believe, like Henderson, become yachting experts. Finck used to solace himself by going to Bayreuth and drinking at the fountain of Wagner. If he could not do this, he expressed his surplus energy in books of love and other serious matters, but to do this he has to climb to great heights where the cool mountain air clears his brain. Krehbiel, I believe, used to go to Maine, where he lived among the artists and delved into the mysteries of Negro music among the lumbermen. Some vary the monotony of their existence by marriage, like our dear, amiable Paul Morris, for years the music critic of the New York *Herald* and more recently with the *Evening Telegram*, who not long ago became a Benedict and married a concert singer.

Paul was always well liked because he was fair and kindly as well as a clever writer. Now what I and some others are wondering is when in the near future Paul in his duty as a critic gives the partner of his joys a bad notice, being thereto led by his known conscientiousness, what will happen to Paul, which leads logically to the natural inquiry, should a sensitive artist marry a musical critic, or on the other hand, it is wise for a musical critic, with some regard for the security of his person, to marry an artist whose work he is called upon to review? Personally, I think that this is one of those questions that are so serious, so complicated, that it is only a bishop of the church who is competent to answer.

While Paul Morris was embarking on the sea of matrimony, Pitts Sanborn of the *Globe*, with that courage for which he is noted, had embarked on the Atlantic Ocean, so it is natural that he should be sending us some of his experiences. Thus we learn that he discovered that Hans von Bülow declared that a tenor is not a man but a disease.

Pardon, dear Pitts, there was somebody else who said that before Hans.

Pitts congratulates himself that there were no tenors on board the *France* during his trip but there were some singers. With Pitts at the time were Jan Kubelik and Viola Duval, over whose vocal attainments as well as vocal chords he became so enthused that he describes her as "a shimmering iridescence of opaline beads and a flare of emerald gauze bound around and so she got everybody in the first round and held 'em to a dizzy finish." It is not often that Pitts is roused to such poetic frenzy.

The statement that among others of his co-travelers was Mme. Matzenauer is somewhat unjustly headed "Arrests the Rolling of the Ship." Now I will admit that Mme. Matzenauer is majestic, magnificent, one of the greatest artists that ever came to us, but is not this rather unkind, considering the tortures to which she has subjected herself in the effort to reduce?

It was indeed a notable company, for had it not also besides those that I have mentioned, Povla Frijsch and de Luca and dear Papi, who was born to give Viafora and the other cartoonists a chance?

It is however, after he had disembarked and reached Paris that Pitts considers himself free from those restrictions which have held him in the strictest sobriety here in New York. Interestingly he describes his first evening at the Salle Pleyel to hear Koussevitzky, the famous solo performer on the contrabass and so he tells us also of Henri Casadesus with his viola d'amore and how he was suddenly embraced by Alfred Hertz, formerly of the Metropolitan, now of San Francisco.

A very entertaining writer is Pitts, but I think if you were to put the question to Gatti as to what he thought, I believe he would say, "Mr. Pitts! He writes so nicely, so interesting, so beautiful—would it not be well to keep him afloat?"

\* \* \*

Perhaps you may remember that some time ago, the cable told us that Beecham, who had won considerable renown in London as conductor and impresario of opera, had gotten into financial trouble, from which his friends were endeavoring to extricate him.

Beecham, you know, is the heir of the great Beecham, the renowned millionaire, maker of Beecham's Pills, who succeeded the late Dr. Cockle as a manufacturer of those little aids to digestion which no Englishman would be without, whether he leaves his H's in or out. It had become a settled custom that no Englishman, to be considered respectable, would travel without a rug, a bathtub and a bottle of Beecham's pills. Do you wonder old man Beecham died and left his son a colossal fortune, but it seems it was not colossal enough for opera. It's something wonderful what opera can eat up.

They tell a story about Beecham the first, which may appeal to your readers. He was a very shrewd business man and so neglected no opportunity to advertise his claim that his pills were like a certain distinguished editor of the *World*, of whom it was said, "He works while you sleep."

Thus, when a certain large congregation on the east coast that was very poor appealed to his well-known public spirit and benevolence to aid them in procuring a complete set of new hymn books,

Beecham promptly agreed on condition that he should be permitted to insert an advertisement in the hymn book. The congregation impelled partly by necessity and also by the belief that an advertisement would not hurt the hymns, assented to the proposition.

When the books arrived, they couldn't find any advertisement, but on Christmas morning, when they started to sing, this is what they caroled forth:

"Hark! The herald Angels sing  
Beecham's pills are just the thing  
Peace on Earth and mercy mild,

Two for man and one for child—  
Now, if you think that this is one of those wicked things which has no foundation except in my imagination let me say that I can refer you to the page and paragraph in a well known authority in which the story is printed, says your

*Mephisto*

## Long Tour and Master Classes Planned for E. Robert Schmitz

(Portrait on Front Page)

E. ROBERT SCHMITZ, the eminent French pianist, will begin a transcontinental tour at the end of this month. Making his first stop in Chicago he will conduct the first of two master class sessions, the second of which will be held in Seattle. The Chicago class will meet in the Alliance Française Room of the Fine Arts Building, from June 27 to July 30. The Seattle session will be held at the Cornish School from Aug. 5 to Sept. 15.

The enrollment for these sessions include students from New York, Boston, New Orleans and about twenty-five other cities from nearly every State in the Union. Several of the Eastern pupils will continue their work in Seattle after the close of the Chicago session. Mr. Schmitz will give a recital at Chicago University on July 29.

During the coming season Mr. Schmitz will fill at least sixty concert engagements. With the increase in the demand

for concert appearances, it seems probable that he will give up teaching entirely. He is, however, confident that a number of his pupils are qualified to carry out his ideas, and this will make it possible to turn over his teaching work to them.

A set of four recitals with comments by Mr. Schmitz will be given at the St. Francis Hotel, San Francisco, Sept. 23, 27, 30 and Oct. 4. The subject will be the spirit of modern music compared with the spirit of classic and dramatic music and its relation to the other fine arts. Mr. Schmitz will leave San Francisco Oct. 10 on his return trip to the East and will fill a number of engagements en route.

While he will do no actual teaching in San Francisco, he will give critical auditions to artist-pupils of his assistant teacher, Katharine McNeal. After his return to New York late in October or early in November, Mr. Schmitz will be heard in a large number of recitals throughout the East.

## CAPITOL BAND GIVES BALL

### Unusual Musical Features Presented When Picture Musicians Make Merry

Unusual features were included in the program of the entertainment and ball given at the Hotel Astor, New York, on June 11, for the benefit of the Capitol Theater Orchestra, an organization of eighty musicians under the conductorship of Erno Rapee.

The entertainment began with an artistic miniature Harlequinade danced to Kreisler's "Caprice Viennoise," and another number to "Anitra's Dance" from Grieg's "Peer Gynt" music. Harrison Brockbank sang "The Road to Mandalay," Sascha Jacobsen played the "Gypsy Airs" of Weniawski and the popular "Dear Old Pal of Mine." Nora Bayes sang three characteristic songs. There was much excellent dancing by Fay Marbie, Pat Rooney, Maurice Diamond and James Barton. Maria Samson, soprano, sang the Balatella from "Pagliacci." The climax of the program came when Victor Herbert, Jean Schwartz, Sigmund Romberg, Silvio Hein and Gus Edwards each played one of his best known compositions, the others joining in the choruses. Mr. Herbert played last and was accompanied by the orchestra and the other four composers, at their respective pianos, under the direction of S. L. Rothafel.

### Albert Coates to Conduct Two Children's Programs of New York Symphony

The New York Symphony Society announces that Albert Coates, guest conductor with the orchestra next season, will conduct two concerts in the Young People's Series of six, to be given in Carnegie Hall on Saturday afternoons. The noted British conductor will take the Christmas program, Dec. 31, and an "Afternoon of Fairy Tales" on Feb. 18. The remaining concerts will be conducted by Walter Damrosch, the soloists being Paul Kochanski, the Polish violinist, on Oct. 29. Harold Bauer on Dec. 10, and Florence Easton on Feb. 18.

## TRY-OUTS FOR SOLOISTS

### Preliminary Tests Begun for Summer Series at Lewisohn Stadium

The first auditions for the purpose of selecting soloists for the Lewisohn Stadium Concerts were conducted on June 13. Some half a dozen singers and instrumentalists are to be chosen. The present plan of the committee is to hear vocal applicants on Mondays, Tuesdays and Fridays, between the hours of one and four. Instrumentalists are heard on Wednesdays between ten and one o'clock. The final trials will be held before a special committee of judges on dates to be announced later. As previously indicated in *MUSICAL AMERICA*, applications for the trials must be first addressed to the Audition Committee, Stadium Concerts, 70 Fifth Avenue, New York.

### Italian League Presents Program

Robert Rotondo, tenor, assisted by Mario Valdes, violinist; C. Van Leyden, cellist, and Albert Bimboni, pianist, was presented in concert by the Lega Musicale Italiana, in its club rooms, West Forty-ninth Street, New York, on Saturday evening, June 11. A program of works by Italian composers, in which a trio by Vincenzo Ferroni and several compositions by Ernesto De Curtis figured prominently, was given. Ferroni's Trio in D was played by Mario Valdes, C. Van Leyden and Albert Bimboni. Mr. Rotondo sang "Lusinga," "Parlatemi d'amore," "Tu Sola" and other works by De Curtis. "Sarbanda" by Corelli and "Rondo" by Boccherini were presented by C. Van Leyden. Mario Valdes played D'Ambrosio's Ariette Op. 56 and "Romanza Andalusa" by Sarasate.

### Winner of Prize for Organ to Give Recital Under City Auspices

Ralph Arthur Harris, winner of the William C. Carl gold medal for 1921, has been asked by Mayor Hylan to give an organ recital next autumn in the Washington Irving High School, New York.

## Creating Illusion In Opera

[Continued from page 5]

"Of course we could have only a very small audience, so I limited it to sixty at each performance and, as it was given for charity, I made them pay a lot of money! Many wonderful things were said and written about that production and I don't think I ever did a better piece of acting than that *Lady Macbeth*, for I felt that the whole thing was so real and the audience was reduced to nothing at all, leaving the actors the principal thing, which one can never do in the theater. It was as though we had let them look in at life through a little window."

### Favorite Operatic Roles

"Of operatic characters, I think those that have interested me most, apart from *Mélisande*, are *Carmen* and *Thaïs*. The former I sang at the Opéra Comique and the latter at the first presentation at the Monnaie in Brussels. Anatole France came to Brussels to see '*Thaïs*' and after the opera, he said to me: 'Ma chère, you are the first *Thaïs* I have ever seen who was really Greek! That was praise indeed, don't you think?' He also said that at last he had seen a Greek vase come to life, and a Tanagra figurine stand up and sing!"

"One point I invariably make is that I never try to look pretty at the expense of the real effect. In '*Thaïs*', for instance, in the final scene, I make her haggard and ascetic looking, whereas I have seen more than one prominent singer who looks, on that couch, as though she were a bride of eighteen who had just given birth to her first son, rather than the courtesan who had been expiating a life of sin in the rigid austerities of a convent in a desert!"

"I particularly enjoy playing *Carmen* because she is a creature of animal passion and intelligence as well. I have been told that I make her too psychological, but that isn't true. I know my *Carmen* is correct because I lived in Granada and studied the manners and customs of the gypsies as well as their dances. One of them taught me to dance. Do you know that gypsies never use castanets? When you see a *Carmen* dance with them you will know that she does not know her character. The sinuous motions of the hands and arms are the characteristic thing. Calve, you may remember, did the dance that way."

### Preparing for Recitals

"Whether I shall appear in opera in America again or not, I don't know. There are not as many opportunities for opera singers here as there should be in so large a country. But I am already preparing for recitals for next season. I want to sing especially the very modern and very old French songs besides your American songs, many of which I think are very lovely. Then I shall do certain lieder of Schubert and Schumann in French translation made for me by Maeterlinck. Most translations are very poor and I don't sing German well, so I confine myself to such of the German songs whose French versions are above question."

"Your American songs, however, are not all that I like about your country. Europe doesn't understand America and they have, over there, many false ideas about your appreciation of things artistic and your eternal pursuit of the dollar. It seems impossible to get them to understand that a man may be a good business man and a lover of beauty into the bargain. I did not go to work the instant I came to America as most art-

ists do, but have rather set myself to understand the people first. What impresses me most about you is your magnificent simplicity. In no country I have ever visited, is there so little of distrust and of criticism in the unkind

sense of the word. You have, undoubtedly, less of liberty than we have in France, but you have more fraternity than in any other land. And that is what makes you the people you are!"

"And one word more. Please do not believe all that is said and written about America being unpopular with France. It isn't true! With individuals, perhaps, but the country as a whole has remembered what America did in 1917 and France will never forget!"

## Mountain Vacation Galli-Curci's Reward After Arduous Season



Amelita Galli-Curci, Famous Coloratura, Who Lately Concluded Her Fifth American Season

THE conclusion of Mme. Galli-Curci's fifth season in America finds the famous coloratura very happy in fulfilling the claims of her art and in her relations with the public. The singer says that in the future she will always look back to the season just closed as one of the most treasured of her life, for it brought to her the realization of one of her greatest ambitions, that of becoming an American citizen, which was attained by her marriage to Homer Samuels, the composer-pianist, on Jan. 15 at Minne-

apolis. She had obtained her first papers several months previous but of course her full citizenship was gained immediately upon her marriage. Mr. Samuels had been her accompanist on all her American tours.

The diva and her husband have planned to motor from Minneapolis, where she has recently fulfilled a week's engagement to their estate in the Catskills. The return will be made by way of Buffalo. Arrived at the cottage in the mountains, the singer will spend a period of complete rest. Later plans will be turned over for the place which the Samuels mean to build upon the large tract which they have acquired. A hundred acres or more, lying on the brow and the incline of a hill, their Eden overlooks the confluence of two valleys. The composer and the most noted singing *Juliet* of recent years can say with truth that they are "monarchs of all they survey." Meanwhile, there will be roles to review for the appearances that Galli-Curci will make at the Metropolitan and the Chicago Opera, and perhaps

there will be new parts to learn; who of the uninitiate shall say?

### A Significant Season

The season just closed, significant from many standpoints, was an unusually busy one for the singer. Among the engagements she filled there was a total of twenty-three cities in which she appeared for the first time. Her tour extended as far West as Kansas and as far South as the Gulf. She visited Minnesota, and, in addition to covering all of the Middle and Eastern States, also gave four concerts in Canada. Two of these were in Montreal and one each in Ottawa and Quebec. In New York she made fifteen appearances during the season; in Chicago thirteen; in Boston four; in Cleveland four, as well as two and three appearances in a score of other cities.

An outstanding fact of this unusual season is that every engagement was given as booked without a single cancellation or change of date or hour. Mme. Galli-Curci feels a keen responsibility in fulfilling every engagement promptly, and she also realizes the great disadvantage at which a local manager can be placed through a cancellation or postponement of a concert. Mr. Samuels has been an eager collaborator in this punctual order of things, and has undergone personal inconveniences of an unusual nature in the furthering of this aim. It is not generally known that on the recent tour he sustained a very painful injury of one hand, which was imprisoned in a slammed motor door, so that two fingers were almost crushed. Notwithstanding, all programs were fulfilled as announced, the pianist wearing a bandage, but achieving his accompaniments by a transposition of the fingering. Happily the member is again whole.

The hand, so important an adjunct to her pianist-husband, also serves Mme. Galli-Curci in good stead at many of her recitals. There is usually an adulatory enthusiasm at these events, which the singer very heartily appreciates. At such time Mme. Galli-Curci's natural graciousness is well in evidence. At a recent recital, when, contrary to custom, she appeared on the same program with a singing organization, the 200 members of the club manifested a desire to be presented. When the singer learned of this, she ordered a reception for the close of the recital. An unusually heavy rain having come up, many of the auditors were unable to secure cabs and, coming back into the auditorium, joined the stream that filed for an hour and a half across the platform. Mme. Galli-Curci shook hands with and greeted all who approached.

### Opera and Ballet Attract in Moscow

Opera and ballet are the chief diversions in Moscow, according to a cable to the New York *Herald* dated from Helsingfors, June 11. The performances are described as exquisite and the performers are said to receive as much as 50,000 rubles a night. Tickets technically free are not so easy to obtain without some influence or the use of "emoluments."

OKLAHOMA CITY, OKLA.—Amanda O'Connor presented the following pupils in recital recently: Elizabeth Townsend Smith, Lucile Nichols, Esther Shapiro, Elizabeth Taylor, Mary Elizabeth Edwards, Ida Hayes, Albert Tuttle, Lorraine Hollis, Frances Mitchell, and Dorothy Carrol. Another program was given by Dorothy Carrol, Frances DeBolt, Sara Johnson, Emily Hess, Ruby Hayes and Virginia Cowden, assisted by Miss Clarice Cartwright, soprano, and Mrs. B. T. Willis, accompanist.

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New York Recital: Carnegie Hall, Friday Evening, October 28, 1921.  
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# MUSICAL AMERICA'S WEEKLY

## *Is Prokofieff Near-Stravinsky or a Prophet of Tonal Mobility?*

PARIS, June 3.—The novelty among the works which Serge de Diaghileff's Ballet Russe is presenting at the Théâtre de la Gaité-Lyrique here which has excited the most comment is unquestionably Serge Prokofieff's "Chout" ("The Buffoon"). That the Russian season is a brilliant one cannot be gainsaid; yet on the part of some critics there is expressed a fear that the influence of Pablo Picasso and Igor Stravinsky, "the successors and reformers of the theories of Bakst and Rimsky," is detrimental to the good sense and artistic validity of this Russian art-form. Prokofieff's "Chout" is spoken of as an instance of what is meant. In this ballet the composer has been his own librettist. He has selected from among a number of folk-tales of the Archangel region a legend whose hero is neither a court jester nor a circus clown, but merely a natural buffoon who likes to play practical jokes. According to an admirer of the ballet, "this man, such an entirely natural creation, really deserves to be called a magician, since to him we owe a new departure among those *prodiges* which the Ballet Russe has drawn from the living forces of color, music and the dance." But others, less impressed, speak of Prokofieff as though he were merely a near-Stravinsky, a copyist of that composer, and assert that with all their incontestable mechanical talent, such artists go beyond the limits of the sane in art. Without innate inspiration they delight in the most irrational conceptions. They must beware. The younger generation of the neo-Russian school is dragging it toward the brink of the abyss!

No question is raised as to the interest of Serge Prokofieff's work as a composer, or that of Michel Larionoff (who has supplied the décor of "Chout") as a painter. "Kneaded into a thick scholastic paste and thus immobilized," says Banès, "the music of 'Chout' is not devoid of ideas, but they are ideas of a special kind. The music is closely interconnected with the action of the ballet, and underlines it with considerable fantasy. The *Young Buffoon*, M. Slawinsky, has a wife, also a buffoon, Mme. Sokolova, and to play a joke on *Seven Old Buffoons*, who visit them in their little futurist parlor, the husband pretends to order a meal, the wife pretends to refuse to prepare it, the husband pretends to kill her, and then resuscitates her by cracking his whip. The *Seven Old Buffoons* purchase the whip and trot off home to try it on their wives. The killing is a success, but the raising from the dead a failure. Then the *Young Buffoon* is caught in his wife's clothes in a futurist courtyard, by the servants of the *Seven*, whose wrath he hoped to elude by means of his disguise. The *Seven* have seven gay daughters whom they want to find husbands for, and when a rich merchant turns up to inspect them, he chooses the disguised *Young Buffoon*, thus placing him in a predicament. That the large and fashionable audience enjoyed the ballet and its music was plainly evident. The slight adventures of the buffoon disguised as a cook, whom the spice-merchant wants to marry, serve, as has been seen, as the main thread for a number of amusing and often satirical variations. These variations in the action the music embroiders and comments upon with much skill and character. If you approve of the Larionoff décor, then you speak of it as having been designed in accordance with "an already classic cubism." If you do not care for it, you remark that "in the long run your eyes accustom themselves to the screaming colors of the costumes and decorations. Their startling dadaism even ceases to offend in the course of time." It is the same with Prokofieff's



Serge Prokofieff, Well Known in America, Composer of the Music of the New Ballet, "Chout"

music. If it does not commend itself to you, then the composer resembles a near-

Stravinsky; if it does, ". . . it seems as though it were a perpetual renewal of colors, resembling the eternal mobility of the waters of a fountain at the apex of the jet, a palpitation of sounds, of rhythms, at times even of fugitive melodies which never last long enough for you to enjoy them."

There is a suite of Andalusian dances which at its beginning roused an excitement only too soon appeased. A singer, whose voice reached the audience in shrill and nasal fashion through her mask, sang various Spanish songs, and for a time the auditors thought they had suddenly been carried off to the outskirts of the Faubourg Montmartre, at about eight o'clock in the morning. But they soon gathered heart when the sweeping choreographic fury of the male and female companions of *La Minarita* was unchained in the Spanish dance. The "Cuadro Flamenco," which began with a chill, ended with delirious applause on the part of the audience. "L'Oiseau de Feu" and the "Dances du Prince Igor," as well as Prokofieff's "Chout," enlisted the splendid talents of Lydia Lopokova, Lubov Tchernicheva, Thadée Slawinsky, Pierre Wladimiroff and Nicolas Zvereff. The orchestra—a first-class one—was conducted by M. Ernest Ansermet. Maria Dalbaicin, who dances in the "Cuadro Flamenco," is—rightly or wrongly—said to be the handsomest woman in Spain!

Prokofieff's ballet is not the only one of his works to be heard in Paris these days. Vera Janacopoulos, the distinguished singer, at her last recital, aside from melodies by the greatest of modern Brazilian composers, Villa Lobos, and of Maurice Ravel, presented songs

by Stravinsky, and everything Prokofieff has written for solo voice, with the exception of three vocal manuscripts left in Russia.

### Parisian Piano Recitals

Among the pianists heard of late Brailowsky, with a Liszt "Sonata" and the whole set of Chopin's "Twenty-four Preludes," stands out Horzowski ("Poissons d'Or," and "Cathédrale Engloutie" by Debussy) and Borovsky have also deserved well of audiences. The last-named played pieces by Glazounoff and Prokofieff, as well as Scriabine's Fifth Sonata alone; and with the cellist Belousov, the Saint-Saëns Concerto in A Minor. An "adaptation" of the César Franck violin sonata for violoncello and piano did not meet with so much favor. Youra Güller, a pupil of Isidore Philipp, with a recent program of Mozart, Albeniz, Chopin and Debussy, also had a notable success in recital.

A NEW flute has been invented by a Paris maker. It is called the "Flute Marvellous," is played with the nose, à la Philippine, and the sounds proportioned by the nasal embouchure are said to resemble those of the ocarina.

M. WIDOR has just received the plans of the Villa Velasquez, which will be to Madrid what the Villa Medicis is to Rome. Chiffot, the architect, has arranged for a superb portal, taken from an ancient Castilian palace, which will be a gift of the Spanish Government.

always avoided the supernatural. French opera kept up its scenes of miracle a little longer, but in both French and Italian opera, the miracle is merely an excuse for scenic effects. In German opera of the nineteenth century the 'machines,' as Dryden used to call them, are always subservient to some philosophical and mystical idea. Italian opera, even in the romantic days, deals always with real people; Italy was the natural home of *verismo*. It is not natural to the German mind to conceive such a story as that of 'Cavalleria Rusticana.' To the German mind opera is essentially unreal; indeed, at the present moment it is not only opera, but the stage in general that is unreal. It is very possibly a reaction against the false realism of the cinematograph. Let the film-makers seize upon what they will, there still remains a poetry of the stage which can only be presented by living voices. The film-makers may spend their millions of dollars on backgrounds of actuality; the theater shall deal with the soul, with abstractions independent of space and time!"

### A New Development in Issuing Modern Scores

LONDON, June 4.—It is usually taken for granted that the ordinarily well-informed musician of the day is able to read a modern orchestral score as easily as others do their newspapers. But the great independence of the instrumental parts in the modern score make reading much harder than it used to be. The trained musician, glancing over an older score, knew what to take for granted; but it is impossible to take anything for granted in Scriabine, Schönberg or Richard Strauss. Yet, even modern scores duplicate to a considerable extent. In Vienna, the publishers of Schönberg have already taken the hint. They are issuing his latest works in a compressed score, giving no more than the contrapuntal outlines really essential, and indicating the orchestration. His earlier works, such as the "Gurrelieder," put forth in the old manner are almost unreadable. A score published as just described may be read with almost as much ease as one by Beethoven or Mozart. All that is needed now is for composers and publishers to get together, and, following the Viennese example, do away with the old-style orchestral page, in which every instrumental part is separately aligned, and compress the printed score to its essentials, thus allowing the eye to take in its meaning at a glance.

### Dent on German Operatic Mysticism

That mysticism in opera is a strongly marked trend in present-day musical Germany, is evinced by some reflections by Edward J. Dent, in *The Nation and Atheneum*: "Germans are still mystical, but instead of preaching sermons they compose operas, which last from five to eleven, or thereabouts. The original ancestor of German mystical opera is 'The Magic Flute.' It is a type peculiar to Germany. Italian opera—at any rate since the early eighteenth century—has

# SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor.



## Notes of Interest Gathered in Europe's Musical Ports of Call

BIRMINGHAM, May 29.—Beginning June 20, the Birmingham Repertory Company will give a season of opera, at which Rutland Boughton's "The Immortal Hour" will be the outstanding score, though Mozart's "Così Fan Tutte," Cimarosa's "Il Matrimonio Segreto" and Donizetti's "Don Pasquale" will also be presented.

MOSCOW, May 23.—It is reported here that the Soviet government, in an endeavor to show that it has its constructive side, may send the entire ballet of the Moscow Theater, some 300 dancers, to London for a series of performances, as well as the great bass Chaliapine. The idea is credited to Mr. Krassin, and it is understood that all that is still to be arranged are the details. Chaliapine, it is said, still conditions his singing at the Moscow Opera from night to night, by declaring: "Yes, I will sing if you will send me so many bottles of champagne, so many eggs, and so many pairs of silk stockings for my wife!" In general, the government regulations divide all opera and operetta singers into six classes: singers who sing leading rôles, singers who understudy leading rôles, singers of secondary rôles, those who understudy them, singers of roles of minor importance and singers making a first appearance. Singers in the first class, according to the latest reports, receive 4,800 to 5,040 rubles in Moscow and Petrograd, and 4,500 to 4,650 rubles in the provinces; those of the sixth class from 3,000 to 3,400 rubles. Singers and actors, in general, live more comfortably than the workmen, since they receive bonuses, and can increase their earnings by concertizing. Tenors and sopranos of the first class, too, are only obliged to sing eight times a month, and those of the last class no more than sixteen times. If they sing more frequently, they receive special compensation. Hence singers who earn 100,000 rubles a month are no rarity. Stars receive special emoluments, though their salary may not exceed 6,000 rubles. As Chaliapine will not sing unless he receives flour, butter, eggs or cheese, and the value of these foodstuffs run into the hundreds of thousands of rubles, it follows that he is the richest man in Russia to-day, and his earnings in the course of a month amount to a round million of rubles. In the payment of composers by the government, the valuation is based on the character and size of the work written. Composers are remunerated per quarter-page, yet the minimum payment for a work has been fixed at 2,500 rubles. Musicians, during the final months of the Polish-Russian war, were freed from all military duty, since "they do not work for themselves, but for the community." And all interpreting musicians are excused from communal labor, for the violinist, to give an example, cannot shovel snow because he could not play if his fingers were cold; also, in his case, study is a form of work, to which he must devote some six hours per day. Music, however, is practically only one among the arts, thus favored, for in the case of the artist painter, his work is seldom considered a substitute for communal work, and it never is in the case of the writer.

Liège, May 20.—Toward the end of last month Armand Marsick's one-act lyric drama, "La Jane," had its première at the Royal Theater in this city, scoring a success with Mme. Storga and Mme. Pagani, and M. Peret and M. Richard in the leading rôles.

VENICE, May 22.—"Il Mistero," a new opera by the composer Monleone, set to a libretto by his brother Giovanni, was warmly received at the "Fenice" on its first performance.

ROME, May 25.—At his final concert in the Augusteo, Ferruccio Busoni appeared as conductor, and directed the performance of some of his own compositions: the Concerto for violin and piano, numbers from "Doktor Faustus," a "Sarabande" and a "Corteggio," winning much applause. He also conducted Sibelius' Second Symphony.

MUNICH, June 3.—The Bavarian Parliament has voted 2,360,000 marks for the rebuilding of the Munich Staats-theater, and increased the subsidy for the provincial theaters in Bavaria from 500,000 to 800,000 marks.

HELSINKI, June 4.—The first performance of "Tristan and Isolde" ever given in Finland, was that which Franz Mikorey conducted at the State Theater in this city recently. The performance was a splendid success, with Mme. Gura-Hummel as *Isolde* and Lussmann as *Tristan*.

ROTTERDAM, June 2.—The first performance in concert form in Holland of Moussorgsky's "Boris Goudonoff," by the Dutch Society of Tonal Art, under the direction of Verhey, with H. van Oort as *Boris*, Valentin Ludwig as *Dimitrius* and Mlle. Dhont as *Marina*, made a deep impression on the auditors.

MÜNSTER, June 3.—Kumo Stierlin's romantic opera "Der Berggeist" ("The Mountain Spirit"), was recently presented here for the first time.

TURIN, June 5.—A great Italian musical congress is planned to be given this coming fall, principally owing to the activities of the musical periodicals of this city, *Il Pianoforte*, (of which the distinguished Italian musicologist, Guido Gatti, is the editor), *La Cecilia*, and the *Revista Musicale Italiana*. As a contemporary well expresses it: "The musical congress, now that the world war is over, should no longer become a mere Utopian idea. It should become a beacon-tower rising above the chaotic billows of present-day musical life a foundation stone for the minster to be erected to the universal brotherhood of musicians! . . ."

CHRISTIANIA, June 5.—The Berlin Philharmonic Orchestra has been presenting the Beethoven Symphonies in this city under the direction of Arthur Nikisch, with great success and to large audiences.

BRUSSELS, June 4.—At the seventh Concert Populaire the program was given up to "Guillaume Lekeu and the Masters He Preferred." Lekeu was represented by his symphonic sketch "Ophélie," his "Fantasie sur deux airs populaires angevins," and by his three Poèmes for voice. The "Fantasie," evoking a popular fête, which is traversed by a sentimental episode, is one of the most perfect things ever written by the Belgian composer; its gaiety tempered by a species of melancholy and longing for the unattainable. "Ophélie" is a lesser known composition, resembling somewhat the marvellous Adagio for string orchestra, but inferior to it on the whole. M. Laurent Swolf sang the three Poèmes, delicately orchestrated by M. Jongen, with the warmth and certainty characteristic of his work.

ROME, June 5.—Mascagni was recently invited to appear at the Villa Ada by Queen Helena of Italy, to receive her congratulations upon the triumphal success of his opera, "Piccolo Marat," at the Costanzi Theater. The composer had an audience of over an hour with the Queen, who conversed with him most cordially on various problems of the art of music, which the royal lady cultivates with great enthusiasm.

SÄNGERSHAUSEN, June 1.—The "Association for History and Natural Science" and the "Literary Society" of this town will erect a monument to the minnesinger Heinrich von Morungen, on the ruins of his erstwhile castle near this place. He lived about 1150-1220, was a frequenter of the Wartburg, and left thirty-seven songs which stamp him as the greatest lyricist of the pre-Waltherian epoch.

MADRID, June 4.—The Royal Theater of Madrid has decided to resurrect the celebrated old ballets of Quevedo, Mendoza and Calderom, which were once the delight of the Spanish court, and present them with appropriate music and a specially trained company of dancers.



Photo by Wide World Photos

Beatrice Harrison, English Violoncellist, Serenading a Statuette of Herself by Lady Scott, Widow of Famous Antarctic Explorer

## London Hears Manuel de Falla's "Nights in the Gardens of Spain"

LONDON, May 27.—Of concerts and recitals there is still no end. Among the most interesting appearances on the concert-stage of late has been that of the Spanish composer Manuel de Falla, in a work of his own, at Queen's Hall, in the fourth of the orchestral concerts conducted by Edward Clark. Stravinsky's "Pulcinella" suite was also to have been played, but the non-arrival of the orchestral parts made its performance out of the question. De Falla played the solo instrument in the new work which he calls a "symphonic impression," a score for piano and orchestra entitled "Nights in the Gardens of Spain," and a composition which gets away from the banality and silly tawdriness of the pseudo-Spanish music so generally accepted as genuine before Granados and Albeniz, to say nothing of Pedrell, showed it up, and is scored with skill and adroitness to evoke the tone-colors of Spanish instruments. The work is in three movements, and its lightness, tunefulness and delicacy, its clean-cut rhythmic quality could not help but make it enjoyable to the audience. The three movements were continuous, and the piano part somewhat in the nature of a prominent obbligato in the orchestral web, rather than a solo. The composer himself declares that his music is meant to be expressive rather than descriptive, and a species of romantic reverie in which picturesque images tread upon one another's heels, suggested in an abundance of rich color and vivid dance rhythms. As to development, there was little of it in the more academic sense of the word; yet the fact in no wise detracted from the charm of the work, owing to the composer's ability to do imaginative justice to folk tunes and folk modes. It stood out on a program which, aside from the Mozart Concerto

in E Flat, for horn (which was substituted for the missing Stravinsky suite), included Holst's "Japanese Suite," and d'Indy's Prelude to "Fervaal," Ravel's "Valses Nobles et Sentimentales," Eugene Goossen's "Four Concerts," and Mr. Howard Carr's suite "The Jolly Roger."

### British Orchestra Men Communists—Musically

LONDON, May 26.—Herbert Antcliffe, in a recent article, applies the term communists to members of the average English orchestra, insisting that they have more of the chamber music spirit than most, and have employed it in their orchestral work. They are communists, so he says, and the most autocratic conductor has failed unless he has met his players practically on a footing of equality, and been *primus inter pares* in a very real sense.

PIERRE LALO, in a consideration of Dupont's "Antar" at the Paris Opéra, falls foul of the costumes: "The Arabs . . . are clad in multicolored stuffs, shod with magnificent boots of red leather . . . one wonders whether *Antar*, in the course of his conquests, did not stop to plunder a Tunisian bazaar, or one of the Oriental shops in the Rue de Rivoli."

RECENT statistics gathered anent the readers in the Berlin public libraries show that the women of the city who frequent the Staatsbibliothek are mainly interested in medicine, art and music; those who attend the Stadtbibliothek in art, Germanistics and music.

## EDITORIAL COMMENT

**"One Must Go Back to the Best Days of Marcella Sembrich for Her Equal"**

—*St. Paul Dispatch, May 11, 1921*

A delightful artist!

—*Detroit Free Press*

Few vocalists of the present day have such command of their voices as she displayed last evening.

—*Detroit Times*

Her voice is a very beautiful one, of wide range and equal quality, warm and full.

—*Pittsburgh Gazette-Times*

Charming personality—voice of singular purity—delightful tone color, and perfection of technique.

—*Philadelphia Inquirer*

Something rare and precious in the realm of music was heard when Mabel Garrison, whose voice is by far the loveliest heard in Dallas this season, sang to a large audience.

—*Dallas Dispatch*

Something to be long remembered for its vibrant and truly luminous quality.

—*Springfield Union*

It is quite a compliment to a singer when her voice and personality stand up in the mind of her audience beside the towering figure of the man who wrote the song.

—*Detroit News*

An excellent interpreter of modern Russian music, a marvel in that direction, considering that she is an American.

—*Cleveland News*

A voice divine! The thrilling high notes carried with them an overtone and richness that few voices, even of the greatest singers, can command.

—*St. Paul Pioneer Press*

HERE

AND

THERE

WITH



Her art is so finished, so true and so complete, as to be entirely unobtrusive. Altogether, a notable recital; the best given to the citizens by the City Board.

—*Indianapolis Star*

Rarely has an artist visited here who at first glance evoked more enthusiastic approval. As the evening passed, the degree increased, until at the close there was feeling akin to love for one who ever and anon will be assured a heartfelt welcome when she returns.

—*Memphis News-Scimitar*

She has neither the over-dramatic tendencies nor worn notes of the average operatic star, and combines the finish of dramatic experience with a natural freshness of voice that is rare among concert singers.

—*Savannah Press*

When she sang "The Nightingale," her triumph was complete. It seemed to offer almost a challenge to the audience, so daring was it and so perfect in accomplishment.

—*Savannah Morning News*

There is one thing all can agree on, and that is that she is a thoroughly satisfactory concert singer.

—*Pittsburgh Sun*

The American singer is as easy to listen to as she is to look at, and made us more willing than ever to have her come back to us.

—*Detroit Journal*

# MABEL GARRISON

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## Goldman Band Successfully Opens Summer Series on Columbia Green

Helen Stover and Ernest Williams as Soloists on First Week's Programs

There was a genuine welcome for Edwin Franko Goldman and his band on Monday evening, June 6, when the series of twelve weeks of summer concerts began on the Green at Columbia University, New York. The Goldman Concert Band has become one of the artistic joys of the summer season in the metropolis, each year seeing an artistic improvement in the enterprise and a greater and greater desire on the part of the public to listen to fine band concerts in pleasant surroundings.

Monday evening's program drew some 10,000 music-lovers. And they applauded from the first to the eighth—and last—number. The band is again an organization of the first rank; some of the players are new, but the majority are the men who played under Mr. Goldman's baton last season. Notably fine is his new first clarinet, G. Tagliajavoro, who distinguished himself in several solo phrases. The works heard were Tchaikovsky's "Marche Slave," the "Tannhäuser" Overture, Saint-Saëns' Prelude to "The Deluge," the Bach-Abert Chorale and Fugue, Liszt's Second Rhapsody, the bewitching Strauss waltz, "Wine, Woman and Song" and Excerpts from Sullivan's "Pinafore." The encores brought back that capital march by Mr. Goldman, called "Sagamore" and also his march "Sunapee." There might have been more encores; but Mr. Goldman knows when to stop!

The soloist was Ernest S. Williams, first cornet of the band. Once more he demonstrated his rare artistry, playing Tchaikovsky's song "Nur Wer die Sehnsucht kennt," making one feel the poetry of the music, and almost making one forget that he was playing a cornet. He had two encores and played Thayer's "My Laddie" and Reynaldo Hahn's "Si mes Vers," the last-named with a tenderness that was exceptional. When he stepped to the soloist's place on the platform he had an ovation, the audience remembering him from other summers. After his numbers he received many recalls.

A big audience attended the concert on Wednesday evening, June 8, when Helen Stover, soprano, was the soloist. Miss Stover appeared with the band several times last season and has been engaged to sing many times this summer. She gave a dramatically vivid performance of the "Aïda" aria "Ritorna Vincitor," revealing a voice of magnificent volume and range. Her high tones rang out, so that those far away from the bandstand heard her with no difficulty. After the aria she gave as an extra "My Laddie" and then, after continued applause, added R. Huntington-Woodman's "Love's on the Highroad."

At this concert Mr. Goldman made a fine impression with his forces in the Wedding March from Rubinstein's "Feramors," Gounod's "Mireille" Overture, the Cortège and Ballet from Debussy's Petite Suite, the Introduction to Act III of "Lohengrin," Grieg's "Peer Gynt," Tchaikovsky's familiar Song Without Words and excerpts from Victor Herbert's "Algeria." The encores were his own march "Sagamore" and his infectious piece, which he calls "A Bit of Syncopation," and which a wag attending the concert dubbed "symphonic jazz."

### Third Program Given

The third concert on the evening of June 10, consisted largely of Wagner numbers, the first half of the program being devoted to excerpts from operas by that composer. Beginning with a brilliant performance of the "Tannhäuser" March, Mr. Goldman presented the "Rienzi" Overture. The best number, however, was the "Meistersinger" Quintet which came next. Excellently arranged, it lent itself extraordinarily well to the combination of instruments used, and Mr. Goldman's management of the band playing the accompanying background, was masterly. The "Entrance of the Gods into Valhalla" closed the first part of the program.

Excerpts from "Aida" opened the second half. Ernest S. Williams, again soloist, played the "Inflammatus" from Rossini's "Stabat Mater," winning well-deserved applause. Two Indian Dances by Charles Sanford Skilton, professor of Music at the University of Kansas, proved characteristic and interesting and



*Photo Milton Studios*

**Edwin Franko Goldman, Conductor of the Goldman Concert Band, Who Opened His Summer Series in New York Last Week**

were greeted with decided approval. Mr. Goldman's new march, "Cherokee" ended the program. Sousa's "Stars and Stripes" and "A Bit of Syncopation" were among the most popular of the encores.

### Berolzheimer Honors Mayor Hylan

Mayor Hylan's summer series of outdoor band concerts was opened at noon, June 7, in front of the City Hall, with an inaugural concert by Edwin Franko Goldman and his splendid band. Helen Stover, soprano, and Ernest R. Williams, cornettist, were the much applauded soloists. Corporation Counsel John P. O'Brien, in an address paid a warm tribute to the civic music accomplishments of the City Chamberlain, Philip Berolzheimer and Mayor Hylan. Later, an elaborate luncheon was tendered by Mr. Berolzheimer, whose musical philanthropies have won him wide admiration, to Mayor Hylan, in the Francis Scott Key banquet hall of the Waldorf-Astoria.

### FUND FOR MOSZKOWSKI NOW TOTALS \$2,218.50

**Week's Subscriptions of \$467.50 Bring Fund Well Past \$2,000 Mark—\$250 from Ditson**

Subscriptions totaling \$467.50 were received this week for the fund to aid Moritz Moszkowski, who is ill and in need in Paris. The sum this far collected amounts to \$2,218.50.

The additional subscription list is as follows:

Previously acknowledged .....	\$1,751.00
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Total .....	\$2,218.50

Donations should be sent to Rudolph Ganz, c/o MUSICAL AMERICA, 501 Fifth Avenue, New York City.

### SEEK RIGHT TO APPEAL

#### Court Asked to Sustain Federation as Arbiter of Union Grievance

Despite the decision of the Supreme Court of New York that the state-chartered New York City branch of the Musical Mutual Protective Union was an independent corporation, a new appeal has been made to the Court to sustain the right of appeal from decisions of the union's board of directors to the executive board of the American Federation of Musicians. The decision in the matter will probably not be granted until the autumn. Executives of the union are confident that self-government is inherent in the State charter, which they possess.

It became known recently that members of the union have organized an American Musicians' Club. The platform of this organization declares for unquestioned loyalty to the United States and to the American Federation of Musicians, and aims to support the interests of the union as a loyal unit of the Federation.

## N. Y. Philharmonic Has Aid of a Local Pianist in Appleton



**Gladys Yves Brainard, Pianist**

APPLETON, WIS., June 11.—Special interest attached to the local concert of the New York Philharmonic Orchestra on its recent tour, through the appearance of Gladys Yves Brainard, as piano soloist with it, on the evening of May 21. Miss Brainard is a member of the piano faculty of the Lawrence Conservatory. A native of Colorado, she was two years ago added to the teaching staff of the conservatory, where she has proved herself a musician of merit. For her appearance with the Philharmonic, she chose the "Hungarian Fantasie" of Liszt, and her brilliant performance of the work won her new laurels.

### TO GIVE \$100 FOR CHORUS

#### Philadelphia Mendelssohn Club Announces Prize Competition

PHILADELPHIA, June 11.—The Mendelssohn Club, one of the country's most noteworthy choral organizations, has announced its annual prize competition. This year a prize of \$100 will be awarded to the composer of the best composition in eight parts written for a cappella singing by a large mixed chorus. The judges will be Charles N. Boyd of Pittsburgh; Nicola A. Montani, Philadelphia, conductor of the Palestrina Choir, and N. Lindsay Norden, conductor of the club. Additional information may be had from the secretary, George U. Malpass, 6711 North Sixth Street, Philadelphia. W. R. M.

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**New Musical Guide.**

From the press of "Musical America" has come a new guide and digest of the musical resources of the United States and Canada. The price of the volume is \$2 and it is worth double the amount. I don't see how any professional musician, meaning by that, concert musician, can afford to be without the book.

It contains chapters on "New York's Musical Managers and How They Operate"; "How to Enter the Concert Field"; "What the Phonograph Is Doing for Music"; "Travel Hints for the Artist"; "Hints on Publicity"; "How to Make a New York Debut"; "Some Figures on What It Costs"; "How to Secure a Musical Education," and no end of other concert material. It is by all the most comprehensive digest that has as yet appeared.

Each city is catalogued and charted, and if, for instance, you wish to know the worst—or the best—about Pittsburgh, all you have to do is to turn to page 173 and you will find all our activities or inhibitions accurately set forth, and what is true of Pittsburgh is equally true of Pottstown and Ardmore.

The chapter on publicity should be read by every concertizer. It bids him forbear the hateful superlative and shun the baneful hyperbole, and gives him four sticks of useful advice.

The listing of music festivals throughout the country is important, as well as the tabulating of music schools, and the alphabetical arrangement of public school supervisors. The typography and makeup are capital.

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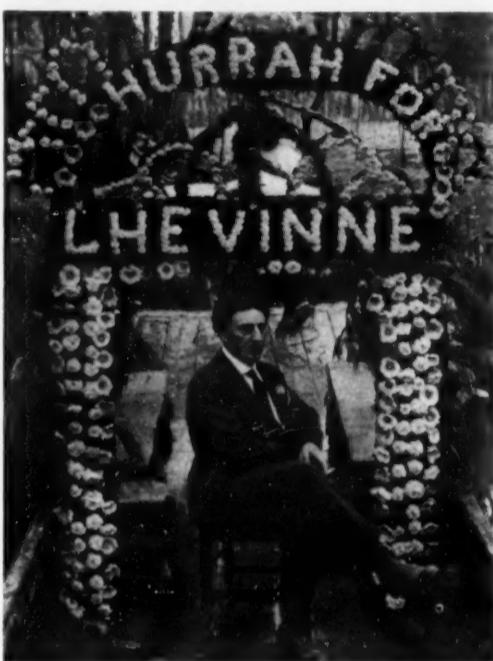
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## Taste Improved in Mexico, Says Lhevinne

Returning to Land of Revolution After Eleven Years' Absence, Pianist Reports Change—Praises Musicians and Educators of Capital—Played Seven Concerts to Sold-out Houses in Mexico City Alone—Saying "Hurrah for Lhevinne" with Roses

SEVEN concerts, each of them to a sold-out house—such was Josef Lhevinne's recent tour de force in Mexico City. The pianist had been there once before, in 1910, but many changes seem to have come to the city since then. First among these is the increased interest in music which made his 1921 visit a brilliant success, whereas his concerts in 1910 had been well patronized, but not notably so. Brilliant music was the rage then; more serious music pleases better now. At least that seems to be the implication of Mr. Lhevinne's recollection of the applause which met his Brahms, his Beethoven, his Schubert-Liszt, his Chopin, his Bach.

"And it was not only persons whom residence in Europe had made amateurs of, who made up this fine public," Mr. Lhevinne says. "I heard the piano pupils at the Conservatory, and I was honored by the government with some title; I think 'inspector' might be the nearest to it in English. Here and elsewhere I found the highest artistic aspiration and the keenest technical analysis. An especially delightful feature of my time in Mexico City was the friendly treatment I received from Carlos del Castillo, head of a piano school called the Academy of Johann Sebastian Bach. Señor del Castillo has studied in Europe; he is a brilliant critic, in the professional as well as the more general intellectual sense of the term, and I could not be insensitive to the compliments he paid me. Among the mementos of my visit is a photograph of myself sitting under a floral arch, on which white roses against a darker background cry out 'Hurrah for Lhevinne.' That picture was taken on the day when I went out to the beautiful buildings of Señor del Castillo's Academy, beyond the confines of the city, to play for his pupils. He



Josef Lhevinne, the Pianist, Photographed While Crossing a Mexican Stream on a Barge, Decorated in Honor of His Visit

has an excellent little auditorium there with accommodations for 300 to 400.

### Invited to Return in Fall

"Señor Carillo, director of the Conservatory, is another musician of distinction. He is a gifted conductor, and he has invited me to return to Mexico in October to tour as soloist with an orchestra under his direction. This tour would require about sixteen days for fourteen concerts. Señor Carillo also tried to persuade me to go to his school for a month's teaching, but though nothing has been definitely settled, I doubt

whether I shall make that long, hard trip so soon again.

"Of course, the part of the journey Southward through the United States is easy enough. But the moment you cross the border, everything is changed. The years of revolution have upset routine in Mexico, and one is lucky to be able to make a trip there in twice as much time as it would take in the United States. Sometimes it was necessary for me, on this trip, to stop off at wayside stations for something to eat, and that is an experience which I would gladly not repeat. The food which one gets is prepared under few if any hygienic safeguards.

"I had the chance to get a fair idea of Mexican conditions, for I went not only to Mexico City but also to Vera Cruz and Guadalajara; in the latter town I gave two concerts. Latin enthusiasm was in evidence at all my appearances. People throw flowers there and shout their 'Bravo's' and 'Viva, Lhevinne!' just the way United States Americans clap a little and say, 'Very nice.' And I had the pleasant suspicion that there was something real underneath all this clamor. I met more than one person who, though living the life of a gentleman of leisure, was a highly skilled player of the piano. It is a public, on the whole, to which one is proud to give one's best." D. J. T.

### Unusual Record as Church Singer Held by Mrs. McKean of Erie

ERIE, PA., June 10.—For thirty years Mrs. C. W. McKean has successfully directed the choir of the Park Presbyterian Church, at the same time filling the post of soprano soloist. Her unusual record is made more notable by the fact that for the same period she has been a member of the Park Church Quartet, an organization known for its excellence.

A vocal student in Cleveland and New York at one period, she has also appeared with success as a recitalist. For two years she was on the faculty of the Erie Conservatory.

### BARTIK SAILS FOR EUROPE

#### Ballet Master and Impresario to Bring Kubelik Again Next Season

Prior to sailing on La France on Thursday, June 9, Otokar Bartik, who this season managed the tour of Jan Kubelik throughout the United States, gave out the figures of the tour to a representative of MUSICAL AMERICA. The seven months of travel and concertizing proved to be the biggest financial success of all the tours of America the Bohemian violinist has made. The total receipts were \$126,400, of which Kubelik received \$84,150. The expenses ran to \$15,200, leaving Mr. Bartik a net profit of \$27,050.

Mr. Bartik, accompanied by Mrs. Bartik, sailed to spend the summer in Europe, where he will arrange for the coming of some new artists for next season. He is also to bring Kubelik back in January and in the same month will present for its first American tour the famous Sevcik-Lhotsky String Quartet.

#### Walter Smith, Second Leader of Marine Band, Retires

WASHINGTON, D. C., June 8.—Walter F. Smith, second leader of the United States Marine Band for the past twenty-three years, has been retired. Mr. Smith has served thirty years with the band. On the occasion of his last appearance with the famous organization, on June 1, Mr. Smith was presented with a large silver loving cup by the members of the band, and the entire marine garrison turned out in his honor. A. T. M.

Anna Case, soprano, is to remain in America this summer. She will give a song recital at the Auditorium, Ocean Grove, July 30. On Aug. 13 she will appear at the Asheville, N. C., Festival, with the Philadelphia Orchestra.

Berta Reviere, soprano, will open her concert season of 1921-22 with a three weeks' recital tour through the New England States, starting the end of October in Connecticut.

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American Tenor

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#### KEENE, N. H., Evening Sentinel:

"Harvey Hindemyer, tenor soloist of New York, made good in his first solo and kept right on winning friends, his singing being of a quality which stamped him as an artist of whom great things may always be expected.

"Schubert's 'Faith in Spring,' and Lidgley's 'A Roundelay,' were Mr. Hindemyer's first songs, and he had the audience enraptured. The possessor of a rich tenor voice, full of sweetness and expression, he put his utmost into his singing. He received a hearty reception and in response sang 'Wait 'Till I Put on My Crown,' and 'Standin' in the Need of Prayer.' These were negro spiritual numbers of the lamentative type and replete with beautiful music.

"Mr. Hindemyer's singing of 'In the Moonlight,' a song which seems to tell of whispering trees in the forest, flowing streams and the great outdoors, was admirably done, but still more enjoyable moments came when he sang Bartlett's 'Sweet Little Woman o' Mine.' He put all the expression demanded in this, and his soft, plaintive tones sent out their appeal to everyone, leaving them in joyful expectancy, at the end, when he touched a note of extremely high register."

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## Father Finn Describes His Method of Training the Paulist Choristers

[Continued from page 5]

"As soon as the boy approaches adolescence, we take him out of the soprano section and put him into the second soprano section. We keep him there for a period, and then place him in the alto division, and so on, letting him develop the mature part of his voice, keeping the higher voice in reserve. After his voice has settled we find that he has passed safely through the break, and at the same time preserved his earlier vocal qualities.

"In the ordinary boys' choir the boy is generally taken out of the ranks before the change. The parts which should be given to the boy counter-tenor are rewritten an octave higher and assigned to men. This immediately changes the quality of the choir's tone, for it is the boy's voice with its corresponding overtones which should be heard in the choir, not the man's voice thrown upward, out of its normal position.

"This brings me also to our school in connection with the choir school. As you know all our boys receive their academic education right here at the same time as they receive their choral training. As we keep our boys over the 'break' in the voice, we give them an education reaching past their freshman years at college, and generally when they leave they can enter the sophomore year. For instance, this year our first graduate from the school entered Columbia with a standing of more than ninety-eight per cent in every subject.

"I think the training here gives evidence of how much can be done by intensified work. In the first place the boy gets, of course, a comprehensive training in music. He studies his elementary theory, harmony, counterpoint, ear-training. Then we take up the choral works, beginning with plain song, through the Gregorian chants, through Palestrina, Vittoria, and the other of the old choral masters and Bach. We teach them the old notations and make a co-relative study with the new notations, bringing them to a very advanced point. And yet with all this intensive training, other subjects are not neglected. The thoroughness of their general training is indicated by the fact that many of the boys turn to professions other than music, such as medicine, the law, the clergy. Few, however, enter the business world.

"To return to music, I think the point of keeping the boy quality in a choir is essential. I have found that there are certain very definite canons, by the observance of which one can keep this quality. These rules, these problems of the boy choir I intend to take up in my master class this summer. I shall also discuss the various theories of vocal instruction and choir training, pointing out the virtues and fallacies in each, and shall then indicate what I have found to be the best amalgamation of them.

"In the same manner I believe there are some very definite canons of judgment that determine the fitness of a work for ecclesiastic purposes. Persons for instance have mistaken, the spirit of the Motu Proprio, of the Pope, which they believe aims to discard all modern works. This is not so—but you will agree with me that the Soldiers' Chorus from 'Faust' or even the 'Cujus Animam' of Rossini are scarcely to be classed as sacred music. The latter, instead of being a solemn utterance to the Holy Mother, is like nothing so much as a lover serenading his love beneath a balcony.

It is the same with other works. The Beethoven Solemn Mass, for instance, has parts that are exquisite for church music, and yet the Gloria with its consistent syncopation is hardly suitable. Gounod's 'St. Cecilia' is similarly varied. How is the choirmaster to judge? Without limiting himself to any one school, the choirmaster may be guided by very definite rules. My eighteen years of work with the boys have enabled me to establish these for myself.

"In our own services at the Paulist Church, for instance, we combine the plain song, the polyphonic works and also give, generally in the offertory, some modern number. As far as modern sacred music is concerned the field is limited. Whether it is because with the decline in choral singing, the composer has less inspiration to write, or whether with the composers' preoccupation with instrumental matter, there has been less incentive for great choral work, it is difficult to say. But the fact remains that there is little great sacred choral work in the modern school. The Russian works alone, especially those for unaccompanied chorus, are redeeming the modern with their exquisite beauty. It is possibly the field in which the Russians, especially Moussorgsky, excelled. I remember, for instance, in London when the Royal Opera Company of Petrograd visited there and gave 'Khovanschina' with Chaliapine and a whole galaxy of premier artists. In the scene where the army goes out to fight the revolutionists, there is a short a cappella bit of devotional music. The audience forgot the presence of all the artists, and that short sixteen or eighteen measures transfix them. It was the momentous bit of the whole work.

"Really great choral work always has that effect. As far as the conductor of a boys' chorus is concerned, however, his greatest task is to retain the boy quality in the boys; that something, young, irresistible, in the tone of a chorus that is not found in other choruses. It is like the look in a child's eye which holds you despite yourself. It is the great reward for a teacher's endeavor."

### CONWAY ASSUMES CHARGE OF WILLOW GROVE MUSIC

**Band Providing Programs at Philadelphia Summer Park—Many Concerts by Local Bodies**

PHILADELPHIA, June 12.—Patrick Conway and his band are now in charge of the music at Willow Grove, Philadelphia's favorite summer park, and giving satisfaction with varied programs. Among the soloists have been Ernest Pechin, cornetist; Joseph La Monaca, flautist of the Philadelphia Orchestra; Jane Neilson, soprano, and Carlo Ferratti, baritone.

The Woman's Chorus of Swarthmore gave a delightful late spring concert. The soloists were Anthony Luizzi, cellist, and Tekla Farm McKinnie, soprano.

Isabel Dungan Ferris, pianist, and Florence Irma Haenle, violinist, presented their pupils in recital at Greek Hall, the fine Wanamaker Auditorium.

At the last monthly neighborhood concert of the Settlement Music School, the soloists who showed promising talent were Jacob Simkin, violinist, and Isadore Freed, pianist.

Alexander Schaffman, pupil of Frederick Hahn, won the gold medal awarded by the violin department of the Hahn Zeckwer Musical Academy.

Madelyn Reifsnyder, soprano, was soloist at the Empire Day celebration, held in the Academy of Music under the auspices of the United British Association of America.

The A. J. Hill Choral Class, a noted colored organization, presented a program of Negro folk-songs and other music. Soloists were Louisa V. Jones,

violinist, and Ella France Jones, soprano.

Under the direction of W. LeRoy Fraim, pupils of the piano, violin and 'cello departments of the Philadelphia Institute of Music and Allied Arts were yesterday heard in a variety of excellent numbers at the music rooms of the Orpheus Club.

W. R. M.

### ST. LOUIS SUMMER OPERA INTERRUPTED BY RAINS

**Weather Permits Only One Performance at Outdoor Municipal Theater—Demand for Symphony Tickets**

ST. LOUIS, June 11.—The third season of opera at the Municipal Theater in Forest Park, under the auspices of the Municipal Theater Association of which Mayor Henry W. Kiel is president, has been interrupted by rains. The opening performance of the "Chocolate Soldier" last Tuesday evening, was stopped at the close of the second act, and only one entire performance has been given so far. The standard, however, is the highest reached in these productions.

Katherine Galloway was admirable in the soprano rôle, and in James Stevens, baritone, and George McIntosh, tenor, the company has two very capable artists. Mildred Rogers, contralto, and Charles E. Gallagher, bass, are the only two members who have been in the productions of previous years. Frank Mullan and Harry Hermann are the comedians and a fine orchestra of fifty men is conducted by Frank Mandeville. This year there is a chorus of eighty-five and its singing has been excellent.

The St. Louis Symphony Society has announced that all the boxes and most of the seats for the regular Friday matinée concerts have been sold and the demand for tickets is the greatest in the history of the organization. Continued progress is being made with the guarantee fund and with the short season planned for Kansas City next year is expected to be the greatest the Symphony Society has known.

St. Louis has a new entrant into the field of concert management in the person of Arthur J. Gaines, manager of the Symphony.

H. W. C.

**Otto H. Kahn Entertained by King and Queen of Belgium**

News from Brussels states that Otto H. Kahn, president of the board of directors of the Metropolitan Opera, was entertained at dinner on June 11 at the Royal Palace by King Albert and Queen Elizabeth of Belgium.

Fannie Bloomfield Zeisler, the noted pianist, with her husband, Sigmund Zeisler, sailed for Europe recently on the Dutch liner New Amsterdam. They expect to return to Chicago in October.



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thus  
I  
plan

To  
catch  
a  
man"

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New Ballad Publishing House Opened in New York

A new music publishing house, known as Presburg & Company, has been opened in Forty-ninth Street, New York, by Jacques Presburg, composer and viola player. The new organization will specialize in the publication of ballads and songs of a semi-popular nature, and for the time being, will confine itself to the compositions of Mr. Presburg. "My Life to You" has already been sung with fine success in concert by Edward Albano, baritone of the Rialto Theater. Another song, "Little Pal," is being sung by Greek Evans.

New York Philharmonic Plays in Nashville, Tenn.

NASHVILLE, TENN., June 11.—The New York Philharmonic, under Josef Stransky's baton, recently appeared here in a program that included a Bach Prelude, Chorale and Fugue, Schubert's "Rosamond" ballet music, the "Lenore" Overture No. 2, and the "Francesca da Rimini" Fantasia of Tchaikovsky. Henry Hadley received an ovation after conducting his clever "Culprit Fay," and the program closed with Rimsky-Korsakoff's "Capriccio Espagnol." A. S. W.

Cornell Ex-Students Found Oklahoma Music School

ITHACA, N. Y., June 6.—Four young women, former students of the Ithaca Conservatory of Music will open a new Conservatory of Music at Muskogee, Okla., the first institution of its kind to be established in that city. They are Nellie C. Gorman of Somerset, Pa., who, in addition to directing the new school, will teach violin; Gloria V. Glover of Rochester, N. Y., who will teach piano and voice; Teresa Ellis of Denison, Tex., and Gladys King of Dothan, Ala., both of whom will teach piano. The Misses Gorman and Glover were members of the 1921 graduating class of the Ithaca Conservatory.

RIDGEWOOD, N. J., June 6.—Alice Louise Mertens, New York contralto, won a success at the concert given recently in the High School.

**Grace Northrup to Spend Summer on the Pacific Coast**



Photo by Lumiere

**Grace Northrup, Soprano, Who Will Conduct a Class in California This Summer**

Grace Northrup, soprano, will leave for California at the end of this month and will remain on the Pacific Coast until September. She expects to do some concert work there this summer and will also make a number of motor trips into the mountains. Six weeks will be devoted to teaching.

Miss Northrup was one of the soloists at the music festival in Harrisburg, Pa., in May, when two performances of "The Creation" were given and when she also appeared on the artists' program at a miscellaneous concert. Since then she has filled engagements in Mt. Vernon, N. Y., and Roseville, N. J. She is planning a series of recitals in the East next season, in which her accompanist, Benjamin Moore, will play solo numbers.

Galli-Curci Admired in Late-hour Concert at Ottawa

OTTAWA, CAN., June 3.—Amelita Galli-Curci in a recent concert scored a great success. Her simple manner captivated from the start and she held her public till the end of her program. She sang to the largest audience ever gathered in a theater here at 11 p. m., in Loew's Theater. The concert had to be given at that late hour because the regular performance at Loew's, which is the only theater large enough to make such an event successful, could not be cancelled. This departure was evidently popular since only a few seats were vacant. Manuel Berenguer, flautist, and Homer Samuels, accompanist, gave admirable support to the artist.

A. T.

**Musicians of Bangor, Me., Wedded**

BANGOR, ME., June 4.—A wedding of interest in local musical circles took place June 1 at the home of Mr. and Mrs. Harris N. Doe, when their daughter, Dorothy Elizabeth, was married to Charles Edgar Hicks, son of Mr. and Mrs. Herbert C. Hicks. Both Mr. and Mrs. Hicks are well-known musicians here. Mrs. Hicks is an active member of the Schumann Club, accompanist of the Bangor Festival Chorus and a member of the local Musicians' Union. Mr. Hicks is a member of the Bangor Symphony, Bijou Orchestra and Bangor Band. A reception was given in honor of the young couple, following which a musical program was presented by Wilbur S. Cochrane, tenor; Harold Doe, violinist; Ralph Mills, reader; Ethel Woodman, contralto; Mrs. Linwood Jones, soprano, and C. Leroy Lyon, tenor.

J. S. B.

**Philharmonic Closes Lima Concert Season**

LIMA, OHIO, June 5.—The New York Philharmonic gave the last concert of the Women's Music Club's course in Memorial Hall on the evening of May 27. Josef Stransky conducted the "Scheherazade" Suite of Rimsky-Korsakoff, Strauss' "Death and Transfiguration," the "Meistersinger" Prelude, and, as encore, the "Lohengrin" Prelude. Henry Hadley was at the conductor's desk for a refined presentation of his "Culprit Fay."

H. E. H.

**Pavloff Develops Vocal Gifts with Griffith as Guide**



**Joseph Pavloff, Once the "Boy Caruso," Now Succeeding as Baritone**

Joseph Pavloff, baritone, won the approval of the critics in joint recital with Irwin Hassel, pianist, at the Academy of Music, Brooklyn, on May 15. Mr. Pavloff when twelve years of age was widely known as the "Boy Caruso."

Three years ago he was introduced to Yeatman Griffith and under this master's guidance has developed a fine baritone voice. He is just twenty-one years of age and there is every promise of a highly successful career before him.

Perley Dunn Aldrich, Philadelphia singing teacher, has closed his studio for the season and is spending the summer at his cottage at Hague on Lake George, N. Y. Mr. Aldrich will not have his summer school as usual this summer but will have only a few favorite pupils with him.



IN

**NEW-YORK-CITY-**

Prior to this notice almost all of Mr. Graveure's time for instruction is bespoken; there are, however, a few hours that can yet be engaged, and certain times may be booked for Mr. Graveure to hear voices and give advice.

To professional artists, who may wish his unbiased criticism, advice and help, Mr. Graveure is glad to guarantee that appointments made for them shall be arranged for such times as shall preclude observation of their visits, and that such visits shall be treated with strictest confidence and guarded even from private announcement. Mr. Graveure is desirous of co-operating in every possible way with professionals.

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TO - ITS - MOST - ADVANCED**

**STAGE**

**THIS-SUMMER—**

## Rhode Island Clubs Would Compel Music Study



*Photo by Wm. Mills & Son, Providence, R. I.*

Leading Club-Women at the Recent Convention of the Rhode Island Federation of Music Clubs. From Center, Left to Right, Front Row—State President, Virginia Anderson, and the Following National Federation Officers: Mrs. Frank A. Seibeling, President; Mrs. Emma R. Hinckle, First Vice-President; Mrs. John Gove, President of Plymouth District, and Mrs. D. S. Whittemore, Massachusetts State President. Mrs. George Hail, National Treasurer, Is Seated on Miss Anderson's Right

PROVIDENCE, R. I., June 10.—In a series of lively sessions, the State Federation of Rhode Island Music Clubs, at its recent convention, made an urgent plea for the compulsory study of music in every school, and for sufficient appropriations to enable the State to employ teachers of high educational standing. Official cognizance was also taken of the Smith-Towner bill, now being presented before Congress, to establish a National Secretary of Education, in the hope that the passage of the bill would lead to the founding of a national conservatory. Besides business, the sessions were interspersed with excellent musical programs.

### FEATURE AMERICAN WORKS AT GREENWOOD FESTIVAL

#### Prizes Awarded for Best Art Songs and Ballads—Address by George Fisher on Music Publishing

GREENWOOD, IND., June 4.—The second American Song Composers' festival inaugurated and conducted by Mr. and Mrs. Ralph Polk was held in the Polk Memorial Community Building on June 2, 3 and 4. Large attendances were attracted. The opening concert, given under the auspices of the National Federation of Music Clubs and directed by Mrs. Carroll Carr, demonstrated the work of the junior and juvenile section. Those who contributed creditably were Helen

and Margaret Harrison, Glennie Van-never, Laura Drake, Helen Emert, Mary Elizabeth London, Marcia Clapp, Marcella Campbell and Waneta Wandell. In the evening Geoffrey O'Hara of New York gave the program of his own compositions.

On the second day a program of all American compositions was given by Marie Dawson-Morrell, Mrs. F. Eden-Harter, Mrs. Glenn Friermood, Mrs. S. K. Ruick of Indianapolis, and Geoffrey O'Hara. On Friday the closing day there were three sessions. In the morning George Fisher of J. Fisher & Bro., of New York, delivered an address on "Publishing American Music." The feature of the afternoon was the presentation of compositions by Marinus Paulsen. In the

evening the Indianapolis Municipal Orchestra under the leadership of Mr. Paulsen, with Audrey Call and Frederick Gunster, tenor, as soloists, gave the program.

The prize for the best art song was awarded to Harold Newton Wausborough of Chicago; the second best art song was one written by Mrs. Robert Jones of Kokomo. Mrs. Edna Cogswell Otis of Greencastle won the first prize for the best ballad, and Marinus Paulsen, the second. Following the presentation of prizes Mrs. Glenn Friermood, contralto, sang Mrs. Otis' song, "Ask Not," and Mr. Paulsen's ballad, "My All." Mr. Friermood acted as accompanist. Catherine Howard accompanied by Mrs. S. K. Ruick sang "Spring," by Harold Newton Wausborough and "Love's Fallen Rose"

by Mrs. Robert Jones. Mass singing was led by R. G. McCutchan of Greencastle, P. S.

### BALTIMOREANS IN CONCERT

#### K. of C. Choir and High School Organizations Give Programs

BALTIMORE, June 12.—The Knights of Columbus Choir, conducted by Roman Steiner, gave a concert at the Peabody Institute on June 2, before an appreciative audience. As in former appearances this organization placed stress upon religious music giving ancient and modern compositions of this kind with devotional readings which revealed the serious preparation given them by their director. Indeed, this body of singers deserves every encouragement, for its ideals are high and there is real musical and historical value in its program. Local novelties were afforded by Edwin Litchfield Turnbull's choruses, "My Lady Sleeps" and "John Anderson, My Joe." Vivienne Cordero, violinist, and Celia Frederic Stone, were the soloists.

The third annual concert by the Baltimore high schools' chorus, orchestra and glee club, under the auspices of the department of education of Baltimore, took place at the Lyric Theater, June 2. Conducted by John Denues, supervisor of music, the large chorus presented an interesting program, and the orchestra played several numbers. Under the direction of Dr. J. K. Uhlig, a club of youths also gave some choral works. Incidental violin solos were played by Israel Klase and Hyman Rubenstein. Mary Alberto Webb, assistant supervisor of music, was the accompanist. On the whole the program gave evidence of the joy that these young Baltimoreans find in musical endeavor. F. C. B.

#### Richmond, Ind., Resumes Annual May Festival

RICHMOND, IND., June 11.—The May Festival, for some time a feature of Richmond's musical life but which lapsed for a number of years, was resumed this year, a series of concerts being given in which organizations fostered by the public schools joined with the Richmond Symphony and the Community Chorus. In afternoon programs a large children's chorus from the grade schools and the combined grade school orchestras, conducted by J. E. Maddy, supervisor of music in the public schools participated. Other feature items were the ensemble and solo numbers of the public school violin classes, conducted by Frederick K. Hicks, concertmaster of the Richmond Symphony. Ruth Hamilton, a child of eight or nine years gave a surprising demonstration of talent and training although she had started study only last September. At the Symphony concert Rollin Pease of Chicago, appeared as soloist. The final event was "The Creation," given by the orchestra and the community chorus with Mr. Pease, Elsa Arendt and Arthur Kraft of Chicago as soloists. E. G. W.

#### Ethelynde Smith Sings for Blind on Western Tour

Ethelynde Smith, soprano, on a recent concert tour, which took her as far West as the State of Colorado, gave a program in the Chapel of the Missouri School for the Blind, St. Louis. Miss Smith is well-known to audiences at the school concerts, as this was her fourth annual appearance there. She was enthusiastically applauded and was obliged to give many encores. Arthur Lieber at the piano provided excellent support.

#### Bori Gives Recital in Atlanta

ATLANTA, GA., June 4.—The concert given on the evening of May 30, by Lucrezia Bori, soprano of the Metropolitan Opera, and Alberto Salvi, harpist, for the benefit of the Irish Relief Fund, was a pronounced success. Miss Bori was in excellent voice, and Mr. Salvi's art was warmly admired.

L. K. S.

Maybeth Mack, violinist, of Waterloo, Iowa, will be a member of the Thurlow Lieurance Ensemble Players, consisting of five violinists, a cellist and a pianist, director. The organization will tour the Middle West and the Virginias this summer.

B. C.

## MARY CAVAN SOPRANO OTAKAR MARAK TENOR

Programs of Russian, French, English, German, Czech and Italian Songs, Arias and Oratorios

Mary Cavan as "Aida" and Otto Marak as "Rhadames" were the only non-Washingtonians in the cast. Miss Cavan's voice is of wide range and flexibility, of pure lyric quality and every tone rings true. Mr. Marak's tenor is of rare beauty and power, and he sang his role with artistic finish. These two won hearty applause for excellent work and were recalled many times.—*THE EVENING STAR*, Washington, D. C.

Mary Cavan was heard in the title rôle. This celebrated young American soprano, formerly of the Chicago Opera Company, appeared with this local opera company last spring, and her work at that time is well remembered. Her rendition of "Ritorna vincitor," with its noble line of melody and its passionate outburst of feeling, was given full dramatic value. Equally well rendered was the prayer "I sacri nomi." The aria "O patria mia" was one of the most successfully sung numbers of the opera.

Otto Marak, who has been heard previously in Washington, has a voice of substantial qualities. His characterization of the tenor rôle of "Rhadames" was warmly applauded. The well-known "Celesta Aida," one of the most beautiful of Verdi's arias, was given with artistic appeal.

Perhaps you remember they were here at the close of last season in "Pagliacci." One of our leading critics said to me, the other day: "I've never seen two finer artists anywhere than the Marak's. Aren't we lucky to have the chance to hear them again in this wonderful opera, 'Aida'? I can hardly wait to hear them in that marvelous moonlight love scene down by the Nile."—*WASHINGTON HERALD*, Washington, D. C.

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MASON & HAMLIN PIANO

## A Singer Who Made Her Début Recital Pay

At Least, Louise Stallings Believes She Could Have Done It—Had \$400 Instead of the Usual \$7 to \$35 in the Box-Office—A Daughter of the Land, Young Mezzo-Soprano Chastises Farmers for Insensitiveness to Beauty—Where Songs on the Price of Corn or How to Raise Hogs Would “Go” Better Than Szule or Debussy

SOME years ago, when not Aeolian but Mendelssohn Hall was the regular scene of début recitals, W. J. Henderson, on entering one day to do his critical duty, was summoned to the box-office.

“Hist!” said the gentleman in charge. “There is all of one dollar in the house to-day.”

In these times of inflation, box-office sales for début recitals may range from seven to thirty-five dollars. Of course nobody ever expects to clear expenses on a début recital. All the more remarkable, then, the record of Louise Stallings, mezzo-soprano, whose recital at Aeolian Hall on April 5 occasioned the handling of more than \$400.00 by the box-office, and who remarks with an air all the more convincing for its casualness, “Probably I could have taken in enough to discharge my expenses entirely if I had wanted to bother. But it seemed to me that keeping myself in a state of mind to do my best work was more important than any amount of money I might realize on this one recital.”

A tale of special poignancy to the singer attaches to some five dollars of her record-breaking four hundred. Only after her concert did she learn of the death, the preceding day, of a friend, the pastor of the Swedenborgian Church where she has been soloist almost since her first coming to New York, some years ago. The day after her recital she received a letter which he had written a few hours before he died. An amateur musician—he played the 'cello and had written seven or eight hymns—he had felt the keenest interest in her



Louise Stallings, Mezzo-soprano

career. Though the trip to the South, which his ill-health had necessitated, must prevent him from hearing her recital in the flesh, he would be there, he wrote, in the spirit, and the check which he sent was to represent to her the seats which he and his wife would have occupied.

“It is a principle with the Swedenborgians not to mourn for the dead,” Miss Stallings says. “They are supposed to have passed on to a higher stage than that of corporeal life, and the sorrow of those whom they have left only hinders them in their progress in

the spiritual world. That seems to me a beautiful belief, and I learned what an aid to calmness it can be. Friendship is the real sine qua non. It means so much to one who comes to a place like New York with nothing to help but one's own gifts and grit.

### Illinois Friends Helped Her

“It is not strictly correct for me to imply that I was ‘on my own’ in coming to New York. Some friends in my Illinois home town, believing that I had talent which I should not be able to develop without coming to New York, had raised some funds for me. But these funds were not like the widow’s mite; they didn’t replenish themselves as soon as I used them up. It is hard to work and study at the same time, without letting one interest preoccupy one to the damage of the other; but it is also a healthily toughening routine, if one survives it at all.

“What I have, what I am, I owe still more to my mother than to myself. When we children were very small, she taught us sight-reading; I can remember her doing that when I was only five years old. She was an excellent pianist. As I grew up I used to sing alto in a mixed quartet of my brothers and sisters. While I was in high school, my mother died, and after trying out various domestic arrangements with small success, my father decided that we two oldest girls might as well keep house besides going to school; and so we did. In the summers there was plenty of good healthy out-door work to be done on his farm, too. I love the country, so that when he writes that the blackberries are ripening and this or that flower is in bloom, it is all I can do to stick to my work. It’s an amazing thing, though,

that the people who live in that lovely farm country aren’t very sensitive to beauty. The past three summers I have spent on the Chautauqua circuit, and I can tell you that the season when I toured the Middle West made me sorry that there weren’t any songs about the price of corn or how to raise hogs. They would have been easier to put across than arias and songs by Szule and Debussy.

“The first of these tours was through New England, the last through the South. One can find good audiences anywhere, if one does one’s work right; but one finds them most easily, I do believe, in the South. The South may be lazy, but its people are quick to respond to the expression of emotion, and it is a joy to sing for them.” D. J. T.

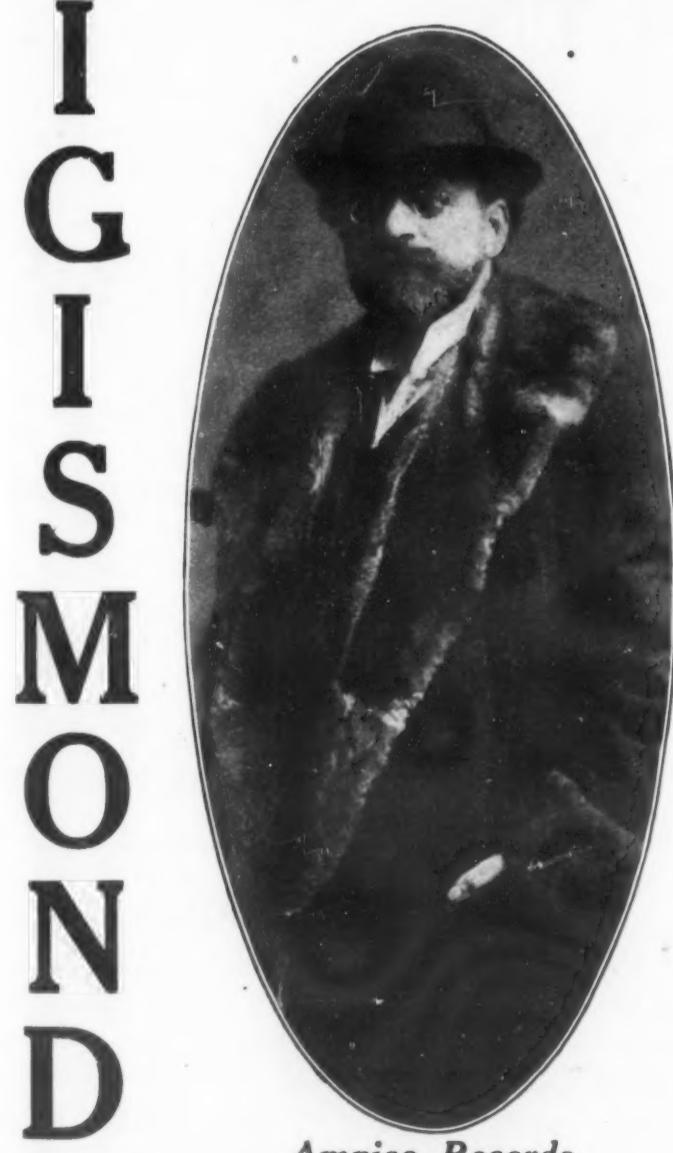
### Big Chorus Heard at Leaksville-Spray-Draper Festival

CHAPEL HILL, N. C., June 10.—A successful Music Festival was recently given at Leaksville-Spray-Draper, under the leadership of Orville Paul Manker. The events included concerts by the Men’s Band, by a Mandolin-Violin-Guitar Club, the Symphony Orchestra conducted by Mr. Manker, and choral singing by 1500 voices under the leadership of Paul S. Weaver of the University of North Carolina music department. A pageant, “King Cotton,” and a May-pole celebration were the features of Saturday, May 28. Numerous lectures were delivered. Vocal soloists were Ava Scott, Ruth Farrell, Mrs. B. C. Trotter and Karen E. Poole. The assistant officers of the festival were R. L. Martin, associate director; Minnie Lashley, pianist, and Mrs. E. D. Pitcher, accompanist.

Esther Dale, soprano, was heard in recital in Northampton, Mass., on June 8. She is listed for another appearance there on June 12, and will also sing at the dedication of the new Town Hall, Townsend, Vt., June 10.

The Society of American Dramatists and Composers recently amalgamated with the Dramatists’ Guild of the Authors’ League of America.

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## Prepare for Summer Opera at Ravinia Park

Louis Eckstein Announces Plans for Entertainment of Chicagoans at Favorite Al Fresco Resort—Splendid List of Prominent Artists Secured—Metropolitan and Chicago Stars Among Singers Engaged—Comprehensive Répertoire of Favorite Works Contemplated

CHICAGO, June 11.—The approach of the summer opera season at Ravinia Park, that delightful resort where Chicagoans take their music al fresco during the hot months, finds Louis Eckstein again an enthusiastic leader in the enterprise. Extensive preparations have been made and a remarkable roster of artists is announced.

As a foundation, Ravinia finds an invaluable aid in the Chicago Symphony, an organization bearing as high and as well deserved repute for its achievements in opera as in symphony music. In both respects it has maintained Ravinia ideals in the past. It will add to them during the coming season. Among the singers

engaged by Mr. Eckstein there are many newcomers to the Park, as well as old friends of summer audiences. Anna Fitziu, Marie Sundelius and Frances Peralta will be members of the Ravinia Company for the first time.

Florence Macbeth, of the Chicago Company, will return after an absence of several years. Margery Maxwell and Philine Falco are sure of a welcome because of their excellent performances in past seasons.

Alice Gentle comes back for her third successive season with the company. A fine singer and actress, her performances in "Carmen," "La Navarraise" and other works are remembered with keen pleasure. Charles Hackett and Morgan Kingston, real makers of operatic history at Ravinia, will also return and will divide

the tenor rôles of the répertoire with Mario Chamlee, the young American whose achievements at the Metropolitan last season brought him into prominence. Giordano Paltrinieri, well remembered from last season, will again sing character rôles.

It is further announced that after considerable difficulty the services of Riccardo Stracciari have also been secured. His appearance will add much strength to the baritone list which already includes Millo Picco, Graham Marr and Louis D'Angelo.

The principal bass rôles will be sung by Leon Rothier, whose great success is manifested by the fact that this will be his fourth successive season at Ravinia. Vittorio Trevisan, the versatile, has been re-engaged for some special guest appearances in certain noted characters, and Paolo Ananian will also be heard in buffo-bass parts.

An important innovation will be the presentation of operas with interchanging casts. Notably among the sopranos, tenors and baritones, the important rôles will be sung not only by one, but by two and even three artists. This, it is felt, will give special interest to the performances.

Louis Hasselmans, who has been engaged by the Metropolitan for next season, comes direct from the Opera Comique to direct the French répertoire for the first time. Gennaro Papi, whose conducting has been a feature of four seasons, will again conduct the Italian works. Other performances will be under the baton of Giacomo Spadoni.

So much favorable comment has been aroused by the beautiful stage effects produced by Armando Agnini that his re-engagement for the third successive season followed as a matter of course. A master of stagecraft in lighting, color and scenic effects, he has been induced to return, a fact that insures success in this important department.

The list of operas to be presented this summer is a lengthy one. As at present contemplated, subject however to unavoidable change, it includes "Martha," "Traviata," "Cavalleria Rusticana," "Rigoletto," "Aida," "Mignon," "Lucia," "Tales of Hoffman," "Carmen," "Pagliacci," "Madama Butterfly," "Thais,"

"Faust," "Tosca," "Jewels of the Madonna," "Bohème," "Secret of Suzanne," "Manon," "Romeo and Juliet," "Trovatore," "Barber of Seville," "Lakmé," "L'Elisir d'Amore," "L'Amore dei Tre Re," "Zaza," "L'Oracolo," "Don Pasquale," "La Navarraise," "Fedora" and "Lohengrin."

M. A. M.

**Mrs. Harrison-Irvine to Study Songs in Spain**

Mrs. J. Harrison-Irvine, pianist and instructor in piano and voice, sailed on the France on Thursday, June 9. Mrs. Irvine goes to spend the summer in Spain, remaining until September. Upon her return she plans to introduce numerous Spanish novelties for piano and voice in her teaching, the songs in Spanish, as she will devote much of her time while away to the study of the Spanish language.

**Goldina de Wolf Lewis Successful in New England**

Goldina de Wolf Lewis, soprano, who created a splendid impression and made a decided success at the Keene, N. H., Festival, was engaged immediately after the Keene concert to appear at Meriden, N. H., on June 22. Miss Lewis' voice and appealing personality considerably impressed her audience at Keene and her success brought her three concert engagements for the coming season in the New England states.

**Wide Demand for Maier-Pattison Recitals**

From present indications Guy Maier and Lee Pattison will play in every city of importance in Ohio next season. They are already engaged for a pair of concerts with the Cleveland Symphony and for recitals in Akron, Dayton, Mansfield, Toledo, Lima and Hamilton. In addition Mr. Maier will give a series of four of his "Concerts for Young People" in Cleveland and a similar program in Toledo, both re-engagements resulting from his success of last season.

**Shattuck Engaged for Detroit**

Among the soloists who have been engaged by Ossip Gabrilowitsch, as conductor of the Detroit Symphony, for appearances next season is Arthur Shattuck, pianist.

Claire Dux has been engaged by the Teachers' Association of Concord, N. H., under whose auspices she will appear in recital on Feb. 23, next year.

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## The CINCINNATI SYMPHONY ORCHESTRA

Eugene Ysaye, Conductor

The season just closed was the most successful in the orchestra's history.

Tribute of Mr. John J. McClellan, orchestra conductor and organist of famous Tabernacle at Salt Lake City,—“The Cincinnati Symphony Orchestra is simply great—there's nothing finer in the world. I've heard the orchestras of Europe and all of the orchestras of this country, and never heard an ensemble finer than that to which I listened at Emery Auditorium, Friday afternoon.”—*Times Star*, April 23, 1921.

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## CATHOLIC ORGANISTS MEET AT DINNER

### First Event of Annual Series Brings Musicians and Educators Together

Nearly 100 delegates attended the first annual dinner of the Catholic Organists' Guild given at the Great Northern Hotel on June 6. Rev. William J. Finn, founder and conductor of the Paulist Choristers, and president of the Guild, presided.

In his opening address, Father Finn emphasized the part which the Church had taken in fostering music and how it had "breathed upon the most elusive of arts and given it life." He regretted the false standards that had entered into present-day supposedly sacred music, expressing the belief that the relaxing of the people's faith had had its effect in art, as indicated by the futuristic ten-



## THE day before his debut *RICHARD HALE*

*Baritone*

was an unknown quantity, the day after, ten managers "discovered" him. But it remained for the most surfeited of critics at the fag end of the most overworked season to discover him first—to wit—

*New York Tribune*—RICHARD HALE WINS RECITAL TRIUMPH—He ranks among the finest American singers. Few so keenly sense the mood of varied songs and so eloquently set them before an audience. Mr. Hale not only sings well, but he has the rare capacity to hold his hearers' interest.

*New York Times*—Richard Hale is a young baritone of admirable voice coupled with a genuine dramatic style, still free of operatic affectations. He made a popular success of his final negro spirituals.

*New York Eve. Sun*—The singer could scarcely have dreamed a more enthusiastic reception. His program worshipped at the shrine of various schools and to all of them he brought a splendid feeling.

*New York Eve. Mail*—He chose a program of infinite demands and proved himself equal to all of them. He uses his fine voice with extraordinary power to create a mood, to tell a story, always controlling a strong dramatic instinct for the atmosphere of the concert stage.

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dency in present-day creation. In closing, he expressed the hope of a return to former classic standards.

Following this speech, Father Finn introduced George H. Gartlan, Director of Music in New York Public Schools, who spoke on "Progressivism Among Catholic Musicians," telling of the work in the schools, and paying tribute to Father Finn. Other speakers were Miles Farrow, organist and master of choristers of the Cathedral of St. John, who told of his experiences in Cardinal Gibbons' Cathedral; the Rev. Francis P. Powers, S.J., who spoke on the "Dignity of Liturgical Solemnities"; Helen A. Joye, of St. Joseph's Church, who addressed the meeting on "Is Virtuosity Desirable in a Church Organist?" and finally the Right Rev. Monsignor McMahon, who gave an authoritative talk on "Co-ordination of Ideals and Efforts Among Catholic Organists," urging the musicians to learn the true spirit and symbolism of the music in the service. Final salutations were made by Father Ryan, Mr. Frye of the National Organists' Guild and Mr. Baier of the American Guild of Organists.

### ORGANISTS IN CONVENTION

#### Delegates to Lancaster Convention Hear Addresses

LANCASTER, PA., June 10.—The first State organists' convention by the Pennsylvania State Council was held here, Tuesday, June 7. Delegates attended from New Jersey, as well as from various parts of this State.

The address of welcome was delivered by Henry S. Fry, president of the National Association of Organists, at the morning session in the New Hippodrome Theater, and the response by Dr. William A. Wolf of Lancaster, president of the Pennsylvania Chapter. Rollo F. Maitland of Philadelphia, at the organ, demonstrated motion-picture accompanying, and Frank S. Adams of the Rialto Theater, New York, discussed the possibilities of a "romantic school" of organ music. Afternoon addresses on the subject of the organ were delivered by M. P. Moller, president of the Organ Builders' Association, and Ernest Skinner of Boston.

Dr. Charles Heinroth of Carnegie Institute was heard in organ recital at the St. James Episcopal Church. The crowning event of the day was a program of compositions played by Pennsylvania composers. Pietro Yon's "Concerto Gregoriano" was interpreted by Harry Sykes at the organ and Ronald O'Neil at the piano. A. I. McH.

#### Announce Marriage of Leta May Forsaith and Paul Morris

Announcement has just been made of the marriage on Nov. 15 last of Leta May Forsaith, coloratura soprano, and Paul Morris, music critic. The ceremony was performed in the Broadway Presbyterian Church, New York, by the Rev. Dr. W. D. Buchanan, in the presence of the singer's mother, Mrs. L. J. Forsaith of Chicago, and a few friends. The singer has been engaged for the rôles of *Rosina* and *Gilda* with the Ravinia Park Opera Company this summer.

Sol Alberti, coach and accompanist of New York, left recently for Kansas City, Mo., prior to filling his summer engagement at Ravinia Park. He will return to New York early in September.

### Hollanders Applaud

#### Eleanor Spencer in Hague Appearances



Eleanor Spencer, American Pianist, Photographed While in Paris

THE HAGUE, May 29.—The stay here of Eleanor Spencer, American pianist, has resulted in a considerable vogue for the artist. Following an appearance as soloist with the orchestra under Dr. van Anrooy, in the First Concerto of Beethoven, Miss Spencer was re-engaged for another appearance. Two recitals within a month's time won her new admirers. Many persons prominent in society were present at a soirée in her honor at the American Legation, where Miss Spencer played for the American Minister, William Phillips, and his guests. She plans to spend at least the earlier part of next season in Holland.

#### Christine Langenan Re-engaged by University of Chicago

Christine Langenan, soprano, who scored marked success before the University of Chicago last season, will sing there again on the evening of July 15. Mme. Langenan will present folk-songs of various countries and two groups of American composers. Before leaving for Chicago she will appear in two recitals at the University of Tennessee in Knoxville. With these engagements, one of the busiest concert seasons of her career will be brought to a close.

DALLAS, TEX., June 7.—Harriet Bacon MacDonald, one of the teachers of the Dunning System of Applied Music, has announced that she will hold a summer class in Chicago commencing Aug. 1.

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NEW YORK, JUNE 18, 1921

## AGAIN BAYREUTH

If reports out of Germany do not err, Bayreuth is to come into prominence again as a center of Wagnerian activities in 1923. Whether it will realize its heritage in full is another matter. The days when the Perfect Wagnerite bowed down before the glories of the shrine are somewhat remote, and it will be not a little difficult to-day to recapture the atmosphere of past festivals.

Before the war broke out and the famous series was discontinued, the lamp of the sanctuary burned a little dimly. Better performances than those at Bayreuth could be heard elsewhere. "Parsifal," once sacred to the Franconian town, has since run about the world; financial considerations have made the musical situation in America more stable than in Europe, and, although one consequence of war has yet to be corrected by a complete restoration of Wagnerian répertoire, musical enthusiasts have less incentive to make the pilgrimage to Bayreuth.

Last year Siegfried Wagner found the money question a formidable obstacle to the resumption of the festival. Singers demanded high fees and local conditions were troublesome, but the cables now tell of an endowment fund of 3,000,000 marks, established by friends of the Wagner family. If a fresh start can be made and something of the old splendor brought back to Bayreuth the musical world will rejoice at the achievement. It is to be hoped that the policy of those who administer the affairs of Wagner's "ideal theater" in future will be broad enough to attract the sympathy of all who are sincerely devoted to art. Here is an opportunity to atone for sins of the past. Success will depend upon and be measured largely by the purpose and temper of the promoters.

## MUSICAL CANNIBALS

A grave danger threatens some of our sweetest American singers. They are menaced by a hideous and repulsive fate, one which would destroy them body and soul. Not that our Mary need appeal to the Ninth U. S. Cavalry, which we have seen her review in a number of different movie houses of late—for protection. Our Gerry need fear no poisoned cigarette in "Carmen," nor the divine Enrico the stilettos of vengeful tenors disappointed by his non-demise. In the times of Benvenuto Cellini rivals still might destroy each other for art's sake, but those days have passed. At that, slaying a rival with the idea of benefiting art, no matter how erroneous that idea might be, has a certain underlying logic. Its wrong is grounded in a right. But to destroy for one's stomach's sake! . . .

A wave of musical cannibalism is sweeping over the British Isles, and thus threatens—for we are imitative of Anglican fashions—to reach our shores. Our singers, the musicians who are threatened with the fate of Captain Cook, are none the less dear to us because their plumes grow on their backs naturally, and are not *appliquéd*. And many a postulant for the honors of the concert stage could more easily be spared than our robins, orioles, larks and other feathered warblers.

The Royal Society in London has been the first to call attention to the increasing number of British warblers slaughtered to make a holiday for the stomachs of the Luculli of English society. The song birds of the British Isles are among their sweetest and most cherished singers. Yet in vain Noyes has written his charming poem of the nightingale which sings at "Kew, it's very near to London." The Sullas of English society substitute an "st" for the "k" in Kew, and prefer the bird whose song Alabieff, Liszt and a hundred odd other composers have idealized in melody, in the pot rather than the copse. It is the same with the lark, which bird gave Schubert the incentive for his famous "Hark, Hark!" song, and caused the late Dr. Horatio Parker to celebrate her leaving her watery nest, to say nothing of other composers.

The robins, the thrushes, the warblers, the sweetest graduates of nature's school of *bel canto*, are looked upon by the British epicure as aliment, not as little vessels of song of nature's choicest providing. And the idle eaters of America will not fear to tread where their insular brethren have already broken ground. In another century "on wings of music" may become one of those obsolete phrases whose original connotations have passed from memory; and "the nightingale has a lyre of gold" come to be regarded as a meaningless and extravagant phrase.

What the Royal Society is doing in England—calling upon all true music-lovers to boycott the poulterers who destroy the very soul of woodland and forest melody for the sake of pounds, shillings and pence—the Audubon Society might fitly do here in the United States.

Why not devote some of the Juilliard millions (by the way, what has become of the much-heralded Musical Foundation?) to this deserving cause—the saving of the American song bird from the stomach of the unscrupulous *gourmet* who would sell his soul for a ragout? Song-bird wardens, working in collaboration with the Audubon Society; a magazine devoted to the rescue of the little feathered saints of melody from the gridiron; lecturers, courses, every means of arousing the American public to avert the imminent danger could and should be employed. And it could be made one of the most cogent arguments in favor of adding a Secretary of Music to our national cabinet. The geese saved Rome for civilization. Why should not the song-birds—if properly handled—save the United States in what should be the acme of its cultural activities—its music? The little lives and voices which have been sacrificed to the gastronomic *pot-au-feu* will not have perished in vain if a cabinet officer in the shape of a Secretary of Music rise from their well-picked bones!

Will French music perish? This is the doleful question which the Gallic composers are asking as they survey their present penurious position. Right boldly comes the answer: not while Mary Garden keeps that secret pledge to the departed Oscar.

London musicians, too, have donned the mourning, all because of the demise of the English folk song. The undertakers may yet be surprised at the liveliness of the corpse when the time comes for them to make their own last will and testament.

A distinguished American concertizer is about to begin a tour of Australia. He is not a tenor, and he wasn't born in Ireland.

## Personalities



Paul Althouse and Oliver O. Young of the Elwyn Concert Bureau in the Latter's Office, Portland, Ore.

Paul Althouse, tenor of the Metropolitan, who has been heard in concert throughout the United States, will sing in the territory controlled by the Elwyn Bureau during January and February of next year. In the photograph he is seen conferring with Oliver O. Young of the bureau on the matter of dates and railroad routes.

**Shattuck**—Arthur Shattuck, pianist, who has been resting at his home in Neenah, Wis., since closing his concert season, sailed recently for Europe.

**Wagner**—Siegfried Wagner was among the well known musicians who attended the recent première of Mascagni's opera, "Il Piccolo Marat" in Rome.

**Clifton**—Chalmers Clifton is composing the music for the pageant, "The Pilgrim Spirit," which is being written by Professor Baker of Harvard for presentation at Plymouth during the summer.

**Jones**—Pearl Benedict-Jones, contralto, who for several years has confined her activities to her position as soloist in the choir of St. Bartholomew's Church, New York, will re-enter the concert and oratorio field next season.

**Belhomme**—Hippolyte Belhomme, a well-known French light opera singer, retired last month after forty-two years on the stage. Belhomme, who was the possessor of a fine voice, persistently refused to sing in grand opera and also declined any engagements outside of Paris.

**Douty**—When Nicholas Douty, Philadelphia tenor and deep student of Bach, sang at the recent festival of the Bach Choir at Bethlehem it was recognized that he held a record for consecutive appearances, as far as events of this kind were concerned. This year's festival at Bethlehem was the sixteenth and Mr. Douty has sung at all of them.

**Heyman**—Katherine Ruth Heyman, pianist, who went to England last month at the invitation of Dr. Eaglefield Hull, president of the British Music Society, to give a recital of the works of Scriabin before the convention of the society, has been declared by London critics to be "the greatest living interpreter of the music of the Russian composer."

**Stokowski**—Leopold Stokowski, who is now in Europe, writes that he has secured several interesting novelties by Arnold Schönberg and Stravinsky, which will be given by the Philadelphia Orchestra next season. Later in the summer he will go to Italy to confer with Casella over some new works by the composer.

**Schumann**—Elisabeth Schumann, who is remembered for her work at the Metropolitan in "Rosenkavalier," "Die Zauberflöte," "Fidelio" and other German works that have since been dropped from the répertoire, is singing in Spain with much success, being especially popular in "Rosenkavalier" and "Der Freischütz." She is returning to America next season to sing at the Strauss concerts.

**Synge**—Padraig Colum, writing of John M. Synge, in the New York *Evening Post*, says that the Irish playwright was enough like Fritz Kreisler in appearance to have been "a brother who had gone not onto the platform, but into the study." Synge always carried a violin with him wherever he went, and was able, says Mr. Colum, "to make himself companionable by many a hearth fire in peasant Ireland."

**Garrison**—Having closed her season the middle of last month, Mabel Garrison, soprano of the Metropolitan Opera House, is now at Seneca Lake, New York, where she and her husband, George Siemon, spend their summers feeding chickens and persuading peach trees to bring forth fruit. Miss Garrison writes that she finds being a farmerette the best way to recuperate from the fatigues of being a prima donna.



## Point and Counterpoint

### That Eternal Sex Question

(From *Pacific Coast Musician*)

"I want an E string," said the American traveler to the London music clerk. "Please pick it out yourself, sir," said the clerk. "I don't know the 'Ees from the Shes."

\* \* \*

### Eighteenth Amendment

"Drink to me only with thine eyes!"

Sang good old Philostratus.  
Now, though his verse I don't despise,  
I wish some poet would devise  
A way in which to penalize  
The light that lies in woman's eyes,  
The way Volstead got at us!

For Julia's orbs intoxicate  
And drive me to distraction,  
My pulses they intoxicate,  
So I would be obliged to Fate  
Did Prohibition insulate  
My heart with Wisdom's armor-plate!  
Come, Volstead! Quick! Take action!

\* \* \*

### "When Is a Door Not a Door?"

The following pearl comes to us from Bridgewater, Mass.:

"Dear Cantus:  
At the closing meeting of our club, one of the members proposed the following: 'Shall we have Music or Local Talent?'

"And the greatest of these is Charity!"

E. B.

\* \* \*

### "Spell It with a 'Wee,' Sammy!"

The music reporter of a certain paper in a certain Western town, the name

of which we decline to reveal, recently went to one of those fearsome things known as "Ladies' Aids" which still seem to persist in spite of higher education and the Volstead Act. In conclusion, she said: "The ladies were entertained by a phonograph program by such stars as Caruso, McCormick, Landers (Who is Landers? We can't identify!) Galli-Curci, Lezarinni, Alma Gluck and Maria Powell." Doubtless that which we call a rose, etc.; but fame, in the last analysis, seems independent of the alphabet!

\* \* \*

### Some Boy!

Advertisement in the Chicago Tribune: SINGING MANDOLIST, NOW IN A grand opera chorus, wants some congenial job; expert boxer and wrestler; good executive; am an A No. 1 sign factory man and designer. What have you?

### CRESCENDOER.

We should say not only "crescendoer" but *prestissimo e fortissimo sign-o al fine!*

\* \* \*

### Relaxation of Musical Artists

Jeanne Gordon of the Metropolitan and Katherine Ruth Heyman, pianist, have a lovely song they sing on all occasions. The chorus is as follows:

"O don't go near them lions' cage  
O mother dear to-night!  
They lions is ferocious and will bite!  
For when they get them angry fits  
They'll chaw you into little bits!  
O don't go near them lions' cage to  
night!"



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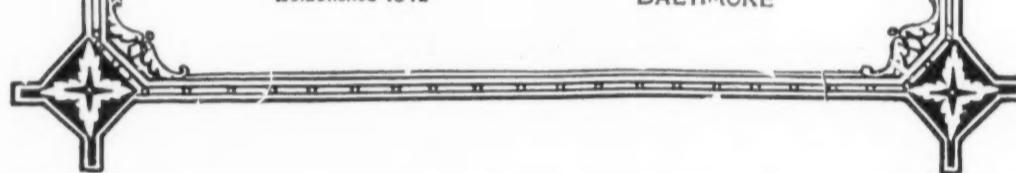
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some time ago in New York? Any data with which you can supply me, will be welcome.

J. H.

Seattle, Wash., May 27, 1921.  
Unfortunately we have no record of such a machine. Perhaps some of our readers can supply the information.

? ? ?

### The Highest Note

Question Box Editor:  
What is the highest note ever sung by the human voice? Who was the singer?

JOHN G. THORNTON.

Boston, June 1, 1921.

It is impossible to say what note is the highest ever sung, because there is apparently no limit to what freak voices will do in the matter of range. A soprano who can sing a G above High C need not worry about what goes on above that. Many of the most famous sopranos

have been unable to sing higher than a D or at most an E above High C.

? ? ?

### Bridge Work and Tone Production

Question Box Editor:

Kindly tell me does bridge work in the mouth affect the voice? A friend of mine recently broke a tooth and had to have it backed with gold. Since then we notice a hardness in several tones in her voice all of which were formerly of a beautiful soft quality.

C. C. W.

Louisville, Ky., June 7, 1921.

It is improbable that the gold has any direct effect upon the tone quality. Perhaps your friend, feeling the unusual condition in her mouth, is unconsciously tightening some part of her vocal mechanism. Careful practice should eliminate this.

## Contemporary American Musicians

No. 174  
Ruth  
Ray

RUTH RAY, violinist, was born on a farm near Alvin, Ill., on July 19, 1898, her family moving to Chicago when she was two months old. Her general education was acquired at Brooks Private School and at John Marshall High School in that city. She began the study of the piano with her mother at the age of four, commencing her violin studies the following year with



Ruth Ray

Winifred Townsend and later continuing her work with Herbert Butcher.

She went to Germany in 1914, intending to study with Prof. Leopold

Auer, but the outbreak of the war forced her to return after six lessons. However, she resumed her studies with the latter when he came to America. Her studies in theory and composition were made under Arthur Olaf Anderson.

She made her début at Carnegie Hall, New York, Nov. 4, 1919. She has since appeared with the New York Philharmonic, Josef Stransky conducting; Chicago Symphony, Frederick Stock conducting; with the National Symphony at the New York Stadium concerts; Baltimore Symphony and Minneapolis Symphony, and has presented recitals at the Peabody Institute, Baltimore; at the Mt. Vernon (Iowa) Spring Festival; at Chicago University, Milliken Conservatory, Decatur, Ill., and numerous other places. She has also appeared as assisting artist with Enrico Caruso in a recital in Detroit.

### Lyceum Concerts

Question Box Editor:

Will you please tell me where to apply for solo violin work in Lyceum or concert companies of the kind? I have studied for a number of years and also taught and am anxious now to begin concert work.

BLANCHE KING.

Richmond, Va., June 1, 1921.

You might write, stating your qualifications, to: The Redpath Lyceum and Chautauqua Attractions, 1400 Broadway, New York; Swarthmore Chautauqua Association, Swarthmore, Pa., and the Radcliffe Chautauqua System, Washington, D. C. Your other questions will be answered by mail.

? ? ?

### Harold Morris Compositions

Question Box Editor:

Will you please let me know the names of three or four compositions of medium difficulty by Harold Morris and by whom they are published?

HELEN B. SAPPINGTON.

Port Arthur, Tex., June 5, 1921.

Mr. Morris' publishers are the John Church Company, Cincinnati, Ohio. If you write to them directly, they will probably be able to give you more detailed information that we could supply.

? ? ?

### Hélène Hastreiter

Question Box Editor:

Can you tell me something about Mme. Hastreiter, who was a famous contralto a generation ago? Was she German? Is she still living?

K. V. C.

Pittsburgh, Pa., June 2, 1921.

Mme. Hastreiter was born at Louis-

Jensen's "Murmuring Zephyrs"

Question Box Editor:

Is there a transcription for violin of Jensen's "Murmuring Zephyrs"? Is there also an arrangement for women's voices? Who is the composer of a song, for contralto, I believe, which begins: "Star of Eve"? H. R. HARVEY.

Baldwin, Kan., May 29, 1921.

1. Yes, there is an excellent transcription for violin and piano. 2. Yes, Victor Harris has arranged the number for women's voices. 3. You probably refer to "The Star" by James H. Rogers.

? ? ?

### A Music Typewriter

Question Box Editor:

Can you give me any information concerning a music typewriter gotten out

## Stages Opera at Fifty Cents with One Man for Orchestra

How Clare Harrington Organized the Western Singers on a Co-operative Basis—Little Company Suffers Loss on First San Francisco Season, but Plans Further Activities Because It "Wasn't So Bad"—Prima Donna Who Rings Up Curtain Dreams of Municipal Opera to Aid American Artists

San Francisco, June 10.

**C**LARE HARRINGTON of San Francisco is a young woman with a vision and with so much faith in the ultimate awakening of the people of her city to a popular support of municipal grand opera that she is willing in the interim to give of her acknowledged talent and work with unflagging zeal to keep alive the little company she has organized.

"The Western Singers" is a co-operative opera company, and so far as Miss Harrington knows, the only institution of its kind in the United States. In the season just closed it gave eight grand opera performances a month and charged an admission fee of fifty cents plus five cents war tax. Not once did the singers play to a capacity house or pay the expenses of the production, but Miss Harrington has faith in the enterprise. Her fixed conviction that her idea is destined to bear fruit carries her over the rough places, and already she is planning a second season with her enthusiasts.

During the first season of the little organization its founder sang dramatic soprano rôles and acted as stage manager as well. If necessity demanded she would ring up the curtain. Her mother made the costumes, necessarily simple, but always faithful to the demands of the piece. Even the wigs were made by the same deft hands. Her father was



Clare Harrington, Organizer of San Francisco's Band-box Opera Company, the Western Singers

doorkeeper. The orchestra was a one-man institution, expectant of remuneration according to the co-operative contract entered into by the singers.

In all, eight young people who had been thrown together in amateur musical affairs were persuaded one day by Miss Harrington's enthusiasm to form the company. Each pledged eight dollars a month, making a total of eighty dollars a month working capital. The expenses of the performances at Sorosis Hall averaged about \$30 a night, and although the singers looked in vain for a full house, there was not a month when the entire \$80 reserve had to be used. Miss Harrington is encouraged. Her dream is a big municipal opera house with every seat selling at twenty-five cents.

### To Aid Young Singers

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grand opera and to provide an outlet for the splendid voices passing unnoticed. There are at least ten thousand fine singers in the United States and only four opera companies to engage them. We want to keep our own talent in America and encourage it to help it find experience and opportunity in its native land instead of driving it abroad.

"If we are successful perhaps other centers in America will copy our example and join the movement. Then we shall have an operatic system of natural growth and expansion as excellent as the vaunted opera houses of Europe. We have no stars. We work only for the love of opera, giving the best that is in us for music's praise."

Miss Harrington studied in Coburg and Gotha and at the outbreak of the war had a contract to sing in the municipal opera house at Metz. Circumstances brought her back to her home in San Francisco, where she has since sung in concert many times. During Redfern Mason's absence in Europe as a war worker for the Knights of Columbus she took his place as music critic for the *Examiner*. When the Scotti Opera Company was in San Francisco last fall under the management of Frank W. Healy, Miss Harrington sang in the chorus for the sake of the experience and accompanied the organization to Los Angeles for a week's engagement.

Augusto Serantoni is the "orchestra" of the Western Singers. Naturally, one in such a rôle must needs know his opera thoroughly. "He knows them backward," says Miss Harrington. "But the best part is that if we come to a place where we are a bit shaky, Serantoni senses the difficulty and plays with all his might to tide us over. Which is the duty of any good orchestra."

"Opera in our present circumstances

must be put on with bold strokes, with emphasis laid on the effect rather than with attention to meticulous detail. Our scenery is negligible and our costumes simple, so that the atmosphere must come from the music itself, and that we give with as much finish as possible. Giving eight performances a month we try to present two different bills."

Carl Vinther and Albert Lowry, tenor and bass, take turns in scene-shifting publicity or whatever they find to do. There is no chorus. Miss Harrington finds consolation even in the lack of it, for she adds, whimsically, "The continuity of the piece is better without the interruption of the chorus, much as it adds to picturesqueness and tunefulness."

Besides Miss Harrington, Carl Vinther and Albert Lowry, bass, the members of the Western Singers last season were Sylvester Pearson, baritone; Irene Meussdorfer, lyric soprano; Frederick Warford, baritone; Lela Sayling, soprano; Helen Hume, mezzo-soprano; Nellie Doty, contralto; Giuseppe Caccione, tenor, and Jessie Pollard and Althea Burns, soprano.

MARIE HICKS HEALY.

**Myra Hess Engaged for Colbert Series in California**

Myra Hess, the eminent English pianist, whose first American visit is announced by Annie Friedberg, the New York manager, for January, 1922, has just been booked through Miss Friedberg's office for a series of concerts in the principal cities of California, under the direction of Jessica Colbert, the well-known San Francisco impresario.

Miss Hess' concerts in the East will be given during January and will immediately be followed by a Southern tour before she starts for the Pacific Coast.

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## Commending the Harp to Picture Patrons

**Carlos Salzedo Finds Excellent Field for Propaganda in Broadway Cinema House—Introduces Bach and Harp Ensemble to Audiences at the Capitol—Realizes Advantages of New Departure in Popular Entertainment**

In a dressing room in the upper reaches, back-stage in the Capitol Theater, the members of the Salzedo Harp Ensemble were resting temporarily from their labors during their engagement at the Broadway house. The ensemble consists of Carlos Salzedo, its leader; Marie Miller, Elise Sorelle, Edith Connor, Diana Hayes, Thurema Spear and Suzanne Bloch.

"Come right in!" said Mr. Salzedo. "You see, we have to have something to cool us off after the temperamental fervor of our first appearance this afternoon in order to be in good form for the next." The "something cool" happened to be ice cream.

"Four appearances in one day! It's wonderful training for any artist, the very best sort of discipline. In general, one has to be in condition only once a day or twice at the very most, but we have to be at our best twice in the afternoon and twice in the evening.

"How do I feel about playing in a moving picture theater? It is not in the least undignified, if that's what you mean. When the proposition was made to me, I asked Miss Bamman, my manager, what she thought of it. 'Do it, by all means!' she said. 'You seldom if ever have the opportunity of playing before audiences of that kind and I think it is a good thing. It will do you good and do them good and it will be excellent propaganda for the harp.'

"As for the theater itself and its personnel, I can't say too much. Everything runs like clockwork. We have rather a funny time tuning our harps because either the orchestra or the organ is going, and the organist is continually modulating. Our sense of pitch is greatly benefited. It had to be!

"Is it necessary for me to say that I think it is of inestimable benefit to the public at large, that the management of the Capitol is presenting artists who are usually heard only in Carnegie or



Carlos Salzedo and His Harp Ensemble

Aeolian Hall? There is such a lot of ink spilled on the subject of bringing the best music to the masses and it is often the case of the mountain coming to Mahomet. But here, the audience for the most part, is not that which frequents our concert halls. They are afraid of what they would probably call the 'high-brow' atmosphere. Also, most concerts cost a lot of money these days. But here at the Capitol, the admission is within the reach of everyone.

### Bach in a Picture Theater

"As you see, we have put on our programs only music by the very best composers, even though we have chosen light compositions. As encores, I play very modern things usually, though I also use one of the Bach Bourrées. Fancy Bach in a movie house! What would the managers have said to such a suggestion ten years ago? And yet the number was tremendously applauded.

The audiences vary. We have found the one at eight o'clock in the evening the most responsive. It is really odd the way the applause grows in a regular crescendo from our first appearance in the afternoon. For instance, the audiences in the afternoon never applaud

when the curtain goes up on us. In the evening we invariably receive a welcome.

"As far as propaganda for the harp is concerned, it is a matter of figures. On an average, 120,000 persons come to the Capitol every week. Now, how long would it take to get that number of people to Aeolian Hall, even supposing they wanted to come? I think our engagement here is of far greater significance in the interest of harp music and music in general than even the recent convention in Carnegie Hall.

"Copeau said to me several years ago in New York, that the moving picture would redeem the theater little by little. I don't know about the dramatic side of the question, but musically, when motion picture audiences, without knowing it, so to speak, listen to the best music well played, they can't help but feel differently."

The "ensemble" in the meantime had finished their ice cream and attention was turned to them.

"Have you anything you would like to say?" asked Mr. Salzedo.

Spoons were poised in the air.

"The audiences are far better than we expected," said one of the six. "They

are ever so much more attentive and appreciative than many we have had in lots of places. And it has been a real privilege to feel that we are playing to a class that probably never heard us before."

"Agreed!" said the other five, as with one voice.  
J. A. H.

### Nana Genovese Sings to Aid Charitable Activities

Nana Genovese, the contralto, was a member of the arrangements committee of the "Gloria" Ball given at the Hotel Vanderbilt last month for the ailing children of immigrants left in Italy, under the auspices of the Children of Italian Emigrants Association, Inc. She also took part on the program, singing the Habanera from "Carmen." This concert and ball was the first event in the social career of Enrico Caruso's little daughter and it was in every way a memorable occasion. Mme. Genovese also sang recently at the music festival given in the High School auditorium in Paterson, N. J., in aid of the House of Divine Providence and Home for Incurables in Ridgewood. Although handicapped by a severe cold, she demonstrated the exceptional qualities of her pleasing voice and charmed her audience. More than \$1,000 was turned over to the institution as a result of the concert.

### Thorner Class to Study at Long Beach

William Thorner has taken a house for the summer at Long Beach, L. I., where he will devote his mornings to teaching. As several of his artists are members of the Metropolitan Opera Company, they will be working during the summer with him on their rôles. In addition to these Mr. Thorner is taking a limited number of pupils who wish to study through the summer at the seashore within easy distance of the city.

### Pierre Remington Joins Hinshaw Opera Company

Completing a five weeks' tour with the Fleck Grand Opera Company, Pierre Remington, basso, has just returned to New York to begin rehearsals with the Hinshaw Opera Company. With the Fleck Company, he appeared in leading rôles in both French and Italian works.

### Vanderpool's "Want of You" Heard at Rialto Theater

At the Rialto Theater, New York, during the week of June 6, Robert White sang "The Want of You" by Vanderpool. The song met with the immediate approval of audiences.

## Opinions of Twelve New York Critics

### EVENING POST

"Hans Barth, a young American pianist who has apparently come to stay in the musical world, gave another recital yesterday afternoon which was well attended by an audience which was so much impressed by his genuine musicianship that it made him repeat several pieces, including some composed by himself. It is refreshing to hear such a program and such a player."

### TRIBUNE

"He is evidently an admirable musician. As a painter of musical water colors he ought to make a place for himself."

### EVENING MAIL

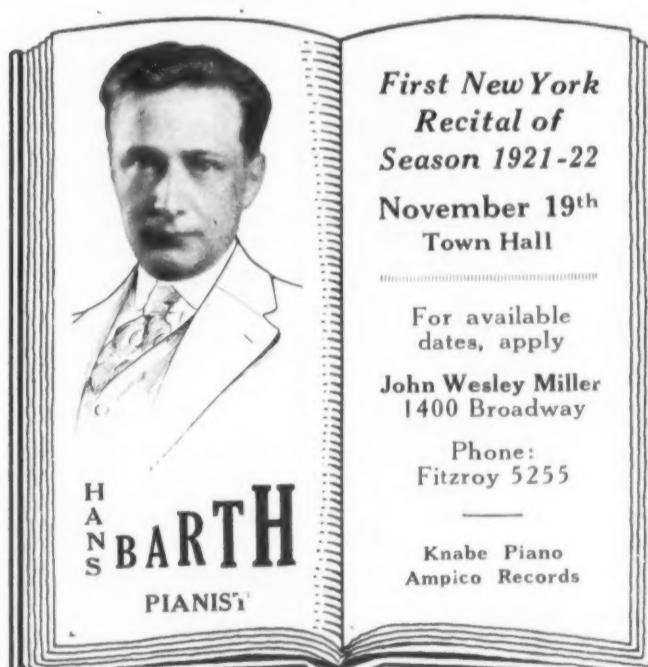
"Hans Barth gave another recital yesterday afternoon and proved that his earlier success was not an accident, but a habit. Mr. Barth plays with a good musical sense and a fine feeling for legitimate pianistic effect. He must be accepted seriously as a significant addition to the ranks of present day pianists."

### TIMES

"Hans Barth yesterday afternoon played a second recital in which he repeated the good impression he had made here as a pianist of serious attainments."

### HERALD

"He has a fine touch and is a master of tonal coloring."



### EVENING WORLD

"He has temperament, charm, assurance and skill."

### EVENING JOURNAL

"He indeed has an exceptional piano talent, genuine musical feeling, aptness in touching the fitting nuance, the illuminative color."

### WORLD

"The sincerity, temperament and taste of this artist have always been matters of comment."

### SUN

"Hans Barth appeared again yesterday afternoon in Aeolian Hall. His art is characterized by delightfully crisp and clear finger work, by excellently applied tone color of much variety and by incisive rhythm. He brought to the performance of the works on his list a fine perception of their qualities of style and an intelligent view of their contents."

### EVENING GLOBE

"Mr. Barth added to the fine impression he gave at a former hearing by bringing a larger technical equipment to the aid of the quiet, manly musicianship he showed at that time. A pianist of accomplishment and serious ideals."

### TELEGRAPH

"Hans Barth, a highly gifted young American pianist, made his concert debut yesterday afternoon. A discriminating audience was greatly gratified by his excellent playing."

### EVENING SUN

"Mr. Barth, who has overcome the handicap of having been a child prodigy, paints with ease, with taste, and his colors have a delicacy yet brightness which makes his work pleasurable."

Betsy Lane Shepherd recently ended a successful week as soloist with the Franko Orchestra at Willow Grove, Pa.

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pany, appearing on page 8 of the issue of May 28, mention was made of Miss Sparkes's study with Vannucini in Florence. Inadvertently no mention was made of her study since 1916 in New York with the Yeatman Griffiths, to whom she attributes her recent successes in the concert field.

#### Gladice Morisson to Return in August

Gladice Morisson, French soprano, who has been touring the States under the management of Radoux's Musical Bureau, sailed for France last Tuesday on the Aquitania. After staying a few days in Paris, she will go to Vichy and Aix-les-Bains to fill engagements. She will return to this country at the end of August.

#### Four Organists Play Foerster Work

Adolph M. Foerster's "In Memoriam," one of his organ compositions, was played by Charles Heinroth at his recital at Carnegie Music Hall, Pittsburgh, on Sunday, May 29. On the same day it was also played in Pittsburgh by Edward C. Harris and Earl Mitchell and by Clarendon McClure at Atlanta, Ga.

#### Mary Davis Closing Season

Mary Davis, mezzo-contralto, will be heard in joint recital with Emilie C. Greenough, pianist, at Montclair, N. J., June 13. This will be the closing engagement of Miss Davis's season, after which she will leave for Beaver Kill, N. Y., and Mohonk, for her vacation.

#### Du Mond Male Quartet Starts Tour in Iowa

WATERLOO, IOWA, June 10.—The Du Mond Male Quartet gave a concert in Waterloo on Sunday, May 29, as the first engagement of a forty-week tour of the Middle West and South. The members of the organization are Ferdinand Nelson, first tenor; J. H. Du Mond, second tenor; Patrick Allison, baritone, and Lester Guyer, basso. Mr. Du Mond is manager of the enterprise. B. C.

#### Los Angeles Philharmonic Visits Salt Lake City

SALT LAKE CITY, UTAH, June 11.—The last concert of the season's course was presented by the Los Angeles Philharmonic Orchestra under the auspices of the Tabernacle Choir. Walter Henry Rothwell conducted and Sylvain Noack was soloist, playing the Vieuxtemps Concerto in D Minor. The program included works by Tchaikovsky, Liszt, Vieuxtemps and Wagner. M. M. F.

#### Louis B. Phillips of Scranton Becomes Organist of New York Church

SCRANTON, PA., June 11.—Louis Baker Phillips, for fourteen years organist of the First Presbyterian Church, has resigned his position to accept a similar

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one with the First Church of Christ in New York. Mr. Phillips was for ten years the conductor of the Scranton Symphony, for five years leader of the Liederkranz.

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Marie Sundelius, Who Will be One of the Principals in the Summer Opera Season at Ravinia Park

Marie Sundelius, soprano of the Metropolitan Opera, just home from the Evansville, Ohio, Festival, at which she sang in the Bach "Passion," is hard at work for her operatic season at Ravinia Park, Ill., beginning early in July. During that season she will, in all probability, be heard in such rôles as *Mimi*, *Marguerite*, *Nedda* and *Elsa*. There is more than a possibility that she will also sing in "The Secret of Suzanne."

During the past season, in addition to singing three times a week at the Metropolitan, Mme. Sundelius has filled more than twenty concert dates. She

made a tour with the Scotti Opera Company last fall.

After the close of the season at Ravinia late in August, Mme. Sundelius will go to her beautiful country home at Long Lake, Harrison, Me., where she will pass the balance of the summer and early fall. She will begin her next concert tour in the latter part of September, and will be at the Metropolitan again for the entire season.

Galli-Curci Sings with Arion Society in Allentown

ALLENBROOK, PA., June 10.—Amelita Galli-Curci, with Manuel Berenguer, flautist, and Homer Samuels, pianist, was the soloist at the brilliant thirty-first anniversary concert of the Arion Society given at the Rialto Theater, June 3. The occasion also marked the twenty-fifth year of the directorship of James W. Prescott, under whose bâton the club, composed of more than a hundred male voices, has won distinction among choral bodies. The program opened with three numbers by the club, works of Schultz, Gigson and Buck, sung with precision and beautiful shading. Mme. Galli-Curci won a great ovation with her singing of "Ah, Fors è lui" from "Traviata" and the Mad Scene from "Lucia." She gave many encores, some of them self-accompanied. The solo work of Mr. Berenguer was excellent, and the accompaniments of Mr. Samuels musically and artistically.

E. D. L.

Priscilla Robineau Presents Program of Pantomimic Dances

SYRACUSE, N. Y., June 10.—Priscilla Monod Robineau presented an original program of interpretative dances, arranged by herself, and styled a "Rhythmic Pantomime," in Hazard Auditorium recently. Miss Robineau displayed excellent technique in the dances, "Queen of the Ebony Isles," "Pandora" and "Nightmare of a Fantastic Warrior." Edmond Rickett of the Gilbert School played the piano accompaniments. Costumes were designed by Mrs. A. A. Robineau, editor of "Ceramics." G. W.

**Florence Lang and Sowerby Plan Tour Under Mrs. Frost**



Ora Lightner Frost, Chicago Manager, with Two Artists Under Her Direction—Leo Sowerby, Composer-Pianist, and Florence Lang, Soprano

CHICAGO, June 6.—Leo Sowerby, the young Chicago composer, who has also won distinction as a pianist, is one of the prominent artists under the banner of Ora Lightner Frost. The camera man has momentarily interrupted a discussion on next season's campaign—a discussion in which Florence Lang, soprano, has joined. Mrs. Frost is now booking a tour for the two artists. M. A. M.

Musical Degrees Conferred on Students in Wichita, Kan.

WICHITA, KAN., June 11.—At the graduation exercises of the Fairmount College Conservatory, on June 1, Jaquetta Downing and Gladys Elledge

were awarded degrees of Bachelor of Music. Diplomas in public school music were given to Mae Bonjour, Mauree Barnes, Alma Walter and Lucille Woodward. A diploma in vocal music was awarded to Marguerite Milhaubt. Certificates in piano were won by Susanne Baxter, Mae Bonjour, Lillian Bourman, Mauree Barnes, Beulah Dudley, Gladys Elledge, Ruth Fisher, Vera Good, Mary Hobart, Hazel Knight, Helen Randolph, Helen Ross, Alma Walter, and Edna Cunningham. Certificates in voice were granted to John Payne, Beatrice Starr, and Lucille Woodward. At the graduation exercises of Friends University, held in Russell Hall June 3, Freda Hinshaw, Rena S. Fisher, Margaret Little and Frances Liggett received certificates in music.

T. L. K.

**GREELEY'S MUSIC WEEK**

**Give Sixth Annual Colorado Event—Henri Scott Aids**

GREELEY, COL., June 5.—The sixth annual May Music Festival, under the capable supervision of John Clark Kendel and Charles H. Hansen, closed May 19, with a concert by the Los Angeles Symphony. There were six musical events during the week, the first being a performance of the "Messiah" by the finest chorus ever assembled in Greeley. The soloists also were exceptionally good. They were Edward Wolters, basso; Robert Edwards, tenor; Phyllis Perine Lee, soprano, and Mrs. Lloyd Fulenwider, contralto. On Monday afternoon, May 16, a chorus of high school students, under the direction of Ruth Smith, gave a fine performance of Cowen's "Rose Maiden." On Monday evening Sullivan's "Golden Legend" was given by a big chorus and the soloists of Sunday, with the exception of the bass part which was sung by Henri Scott. Tuesday afternoon, Mr. Scott was heard in song recital and in the evening Gilbert and Sullivan's "Pirates of Penzance" as presented by a local cast proved a refreshing relaxation.

Special mention should be made of the work of Marie Ammerman as *Mabel* and William Conley as *Frederick*. Greeley's music week closed Wednesday evening with a concert of the Los Angeles Symphony under the leadership of Walter Henry Rothwell.

J. K. K.

**Henry Seibert Adds to List of Successful Organ Recitals**

READING, PA., June 11.—Henry Seibert, organist of the Trinity Lutheran Church of Reading, Pa., has added many successes to his already long list by various recent recital appearances in the Zion Reformed Church, Womelsdorf, Pa.; the English Lutheran Church, Pottsville, Pa.; Wilson College, Chambersburg, Pa., and at the 174th annual convention of the Ministerium of Pennsylvania and adjacent States in the Trinity Church at Reading, Pa., on the evening of June 7. Mr. Seibert presented many interesting works and was cordially received by large audiences.

Harriet Van Emden, the soprano, has left for Lake Placid, where she will spend the summer.

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## R. C. Robinson in Charge of Summer Piano Course at Boston University

Plan Will Follow Lines of Predecessor, Professor Hamilton

BOSTON, June 11.—Raymond Clark Robinson, F.A.G.O., will be in charge of the Normal Course in Piano Teaching to be conducted at the Boston University Summer School the coming summer. This course for teachers has been given here for the past four years. While it is for all progressive teachers, special reference to teaching for school credit is made. "The Music Students' Piano Course," published by the Oliver Ditson Co., is the text book to be used by Mr. Robinson.

The plan of the course is based on that of Professor Hamilton, from whom Mr. Robinson took over the course last year, and it will follow lines practically the same as those of last summer. The course will be divided into three parts. The first part will be on "History," taking in the development of piano, of technic; pianists and composers; schools and types of piano music, with special reference to preparation of a list of the best teaching pieces from all schools and for all ages. Part two will consist of "Theory of Teaching," which will be subdivided into two sections: "General Theory" such as a study of the psychology of teaching; reading of various references in a specially prepared list of books, which the Boston Public Library has placed at the disposal of Mr. Robinson. These books are easily available at the Allen Brown Library. Under



Raymond Clark Robinson, Organist and Pianist

the heading of "Specific Theory" comes the study of such subjects as Technic, Ear-training, Etudes, Elementary Theory, Transposition, Sight Reading, Interpretation, etc. The third division of the plan covers "Practical Teaching," based on a careful, detailed study of the School Credit Course by discussion, practice teaching, etc.

### His Career

Mr. Robinson, who was born in Lynn, Mass., has had a wide musical education, his studies embracing the study of composition and organ at the New Eng-

land Conservatory of Music, from which institution he was graduated and did post-graduate work; also piano work with B. J. Lang. In 1916 he made an organ recital tour to the Pacific Coast and back. He has held such important positions as organist of the First Parish Church, Concord, Mass., from 1909 to 1912; conductor of the Concord Choral Society, 1909 to 1912; organist and choir-master of the Central Congregational Church of this city since 1912; Acting Professor of Music at Boston University, 1918 to 1919, during Professor Marshall's year of absence in Government war work. Mr. Robinson has been instructor at the Boston University Summer School, as well as of the Normal Course in Piano Teaching which uses for its text book the School Credit Course, for the past two years. Since 1919 he has been instructor in Elementary Harmony, Counterpoint, Music Form and Musical Analysis at Wellesley College, also teaching piano and organ there, and for the past year he has been teacher of Harmony at the New England Conservatory. In 1914 he was granted the degree of Associate of the American Guild of Organists and in 1915 the degree of Fellow of the American Guild. In addition to making concert appearances, Mr. Robinson has appeared before various clubs and schools as a lecturer on musical history and appreciation, and for a number of years he has been Director of the Organ and Theory Departments of the Hultman Conservatory of Music, Worcester, Mass.

The same normal course as that to be given by Mr. Robinson at the Boston University Summer School will be given this year at the Booth Bay Harbor, Me., Summer School, of which Professor Clarence G. Hamilton is the head.

### Fred Tillotson Presents Piano Program in Boston

BOSTON, June 11.—A musicale was given on May 22, at the home of Helen Hood, a well-known patroness of music, by Fred Tillotson, pianist. He

presented a program by Rachmaninoff, Chopin, MacDowell, Gebhard, Godard, Liszt and the Rubinstein Concerto in D Minor, with Mr. Gebhard playing the orchestral part at a second piano. Mr. Tillotson's playing showed a thorough absorption of the teaching principles of his master, Mr. Gebhard, and revealed withal a musical individuality of his own. He has a fluent technic, a fine sense of color values, a poetic sense and a dramatic fire which give marked brilliance to his playing. In such works as the Liszt Rhapsodie No. 13 and the Rubinstein Concerto, Mr. Tillotson displayed a dashing rhythmic verve and inspiring enthusiasm, while in the Chopin Nocturne in C Sharp Minor and in Gebhard's "Love Poem," he showed a capacity for poetic reflection. H. L.

### Fergusson Summer Classes Filled

BOSTON, June 11.—Students from all parts of the country have registered for work at the George Fergusson vocal studios here this summer. Sherman K. Smith, under whose management the studios are, has announced that almost every period has been filled for the session of six weeks from July 1. Many of Mr. Fergusson's former Berlin pupils are coming to Boston to coach with him.

### Program of Native Works Ends Season of Newport News Club

NEWPORT NEWS, VA., June 11.—Henry Moeller, an established favorite, was heard by a host of admirers in an all-American song program, which closed the most successful season of the Peninsula Music Club. Major Moeller has gained greatly in interpretative skill since his last appearance here. He sang numbers by Spross, Speaks, Morgan, Ware and O'Hara and was compelled to respond with many extra numbers. The choral club sextet and the Hampton Roads Glee Club, whose excellent work excited comment, assisted Mr. Moeller. A brief business session followed the program. C. F. L.

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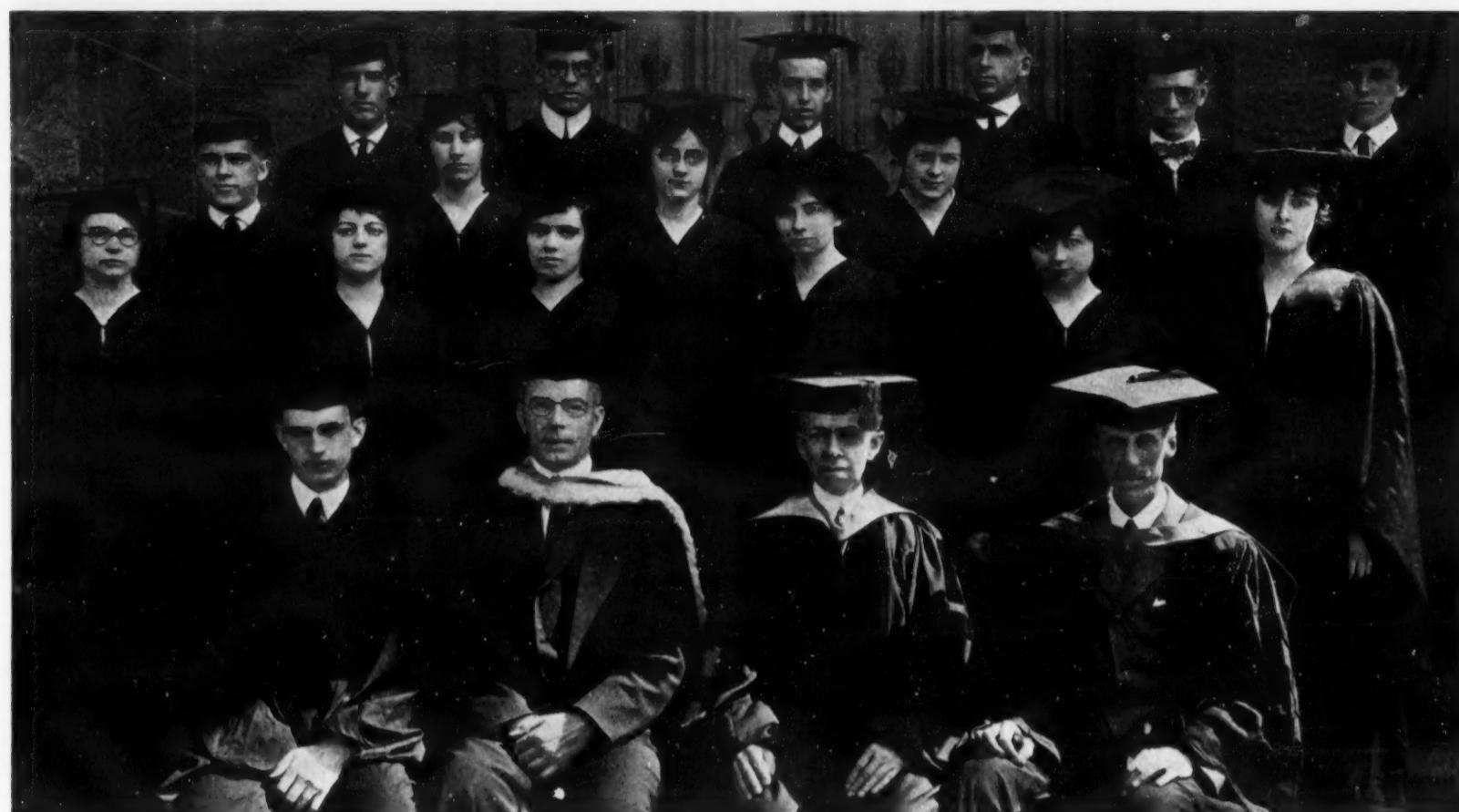
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## Guilmant Organ School Graduates Receive Diplomas

Conduct Twentieth Annual Commencement Exercises—William C. Carl Gold Medal Awarded to Ralph Arthur Harris—Twenty Graduates Presented—Program of Notable Organ Numbers Given by Young Organists—Humphrey J. Stewart Is Guest of Honor

THE twentieth annual Commencement exercises of Guilmant Organ School, Dr. William C. Carl, director, were held in the First Presbyterian Church, New York, on Monday evening, June 6. A score of exceedingly capable musician-organists were graduated, and presented a musical program of unusual brilliance and variety. The William C. Carl gold medal for 1921, an annual award provided by a fund presented to the school by the Hon. Philip Berolzheimer, was won by Ralph Arthur Harris. The guest of honor was Humphrey J. Stewart, official organist of San Diego, California. Dr. Stewart received the honorary William C. Carl medal.

The processional number, given as the graduates and faculty entered the church, was Dr. Stewart's "Festival March" played by Lillian Ellegood Fowler, a graduate student. Each of this year's class was represented on the organ program which followed, and Vera Curtis, soprano of the Metropolitan and soloist of the church, sang "With Verdure Clad" from the "Creation." The organ numbers included a Westerholme Sonata by G. Arthur Normandin, Bach's Toccata in C by Henry Schumacher Wesson, the Allegro Appassionata from Guilmant's Fifth Sonata by Andrew George Clemmer, a Bach Fugue in D Minor by



Graduating Class and Members of the Faculty of Guilmant Organ School. Left to Right, Front Row: W. I. Nevins, C. R. Gale, William C. Carl, President, and W. R. Hedden of the Faculty. Second Row: Leah E. Mynderse, Amanda I. Larsen, Evelyn D. Paddock, Lydia A. Berg, Ida M. Koen and Marie Z. Hicks. Third Row: David H. Jones, Hortense B. Marshall, Elizabeth J. Brewer and Ruth Barrett. Back Row: Andrew G. Clemmer, Henry S. Wesson, William W. Bayes, Ralph A. Harris, Edgar A. Edman and G. Arthur Normandin

Marie Zarina Hicks, and the Scherzo from Guilmant's Fifth Sonata by Hortense Barry Marshall. Saint-Saëns' Fantaisie in E Flat was played by Amanda Isabelle Larsen; three movements of Mendelssohn's Second Organ Sonata by Evelyn Dorothy Paddock; the César Franck "Pièce Heroïque" by Ida Martha Koen, and the Allegro from Handel's Fourth Concerto by William West Boyes.

The second portion of the program

comprised the Allegro from a Rheinberger Sonata, played by Edgar Arthur Edman, Gigout's Toccata in B Minor by Lydia Amelia Berg, Guilmant's "Marche Religieuse" by Elizabeth Joyner Brewer, and two movements of Salomé's First Sonata by Mr. Harris, who won the Carl medal. Concluding numbers were the Toccata from Widor's Fifth Symphony by A. Ruth Barrett, the Finale from Vierne's First Symphony by Edith Elgar Sackett, a series of Bonnet Varia-

tions, in which a pedal cadenza was a feature by David Hugh Jones, a graduate of the school, and a movement from Guilmant's First Sonata by Leah Elizabeth Mynderse, also a post-graduate student.

The presentation of the Carl medals followed the organ program. The graduating class was referred to in an address by Dr. Carl, and the diplomas were presented by the Rev. Dr. George Alexander, pastor of the church.

## OFFERS \$1,000 PRIZE FOR STRING QUARTET

Competition Promoted by Mrs. F. S. Coolidge Through Berkshire Colony

A prize of \$1,000 for a string quartet is offered through the Berkshire Music Colony, Inc., by Mrs. F. S. Coolidge for competition next year. The object is to stimulate an interest in the creation of chamber music, and the decision will be made by a jury, the names of whose members will be announced later.

The prize winning composition will have its initial performance at the Berkshire Festival of Chamber Music, 1922, to be held at Pittsfield, Mass. The special conditions are as follows:

The contest is open from now until April 15, 1922. All manuscripts arriving later will be returned as ineligible, as will also those not complying with the stipulated conditions.

Only compositions which are not pub-

lished, and have not been performed in public, either in part or entirely, will be accepted. No composition which has already won a prize will be accepted. Transcriptions or adaptations will not be eligible.

The winner of the prize is to grant to Mrs. Coolidge the sole control of the rights of performance, either in public or private, of the prize winning composition, during a period of four months from the date of the award of the prize, and transfers to her from that date the ownership of the original manuscript thereof. This stipulation refers in no way to the copyright but to the manuscript as a souvenir.

All manuscripts (score and separate parts) must be sent anonymously, and marked with a nom de plume or chiffre. A sealed envelope with the nom de plume or chiffre on the outside, and containing name and address of the composer, must be enclosed. Any distinguishing marks of identity will be concealed from the jury.

All music will be returned at the expense of the sender, and no responsibility is taken for manuscripts lost in transit. Compositions must be sent to Hugo Kortschak, care of Institute of Musical Art, 120 Claremont Avenue, New York City.

### Orchestra Plays from Airplane Above Square in Havana

HAVANA, CUBA, June 10.—A concert by eleven orchestral players in an airplane was given here recently. The aircraft containing Director Max Dolin and his orchestra rose over the Prado and played martial music to a crowd which gathered below in Maceo Park to hear them.

### No New Yorkers Among Contestants for Pulitzer Prize

Only five contestants were entered this year for the Pulitzer Award in Composition given yearly at Columbia University, and of these not one was a resident of New York City, according to a statement made from the secretary's of-

fice this week. The contestants were from Detroit, from Iowa, Summerfield, Mass.; Philadelphia and from Winston-Salem, N. C. As announced last week exclusively by MUSICAL AMERICA, Foster Montgomery Hankins of Winston-Salem, was awarded the prize. Regret was expressed in the statement, that in a nation-wide contest open to all students in this country, there should be only five entries.

### BRYN MAWR ADOPTS MUSIC

#### Important Innovation in Creation of Theory Department

BRYN MAWR, PA., June 12.—Bryn Mawr College, for the first time in its history, is to have a department of theoretical music, beginning next fall, according to an announcement just made public. The department, which will open in October, is to be under the direction of Thomas Whitney Surette, well known as a lecturer and musicologist. There will be both undergraduate and advanced courses in harmony, counterpoint, history and appreciation of music. The Philadelphia Orchestra will give concerts at the college, illustrating the works studied.

To assure the development of the music work, a committee has been formed with Mrs. William Carter Dickerman of New York as chairman, which has guaranteed \$28,000 to cover the expenses of the work for two years. An endowment fund toward the work has also been started by Mrs. Hobart Johnson of Madison, Wis., class of 1896, who has donated \$10,000 in memory of her father, George Hopkins, for many years a director of the Philharmonic Society of New York.

### Telephone Company Choristers Give Concerts in Chicago

CHICAGO, June 11.—The Illinois Bell Telephone male chorus, Daniel Protheroe, conductor, gave two concerts during the past week at the Aryan Grotto. The assisting artists were Alice Hammon, soprano; William Davine, tenor, and Ralph W. Ermeling, pianist. M. A. M.

### MME. ALDA'S SUIT SETTLED

#### Action Over Singer's Stock Transactions Discontinued

Action in the suit of Mme. Frances Alda in the New York Supreme Court against the former Stock Exchange firm of Van Antwerp, Bishop and Fish for the recovery of \$133,975 was discontinued on June 7, the singer's attorney, John J. Curtin, reporting that settlement had been made.

The suit was brought in October, 1917, in reference to stock transactions made by William C. Van Antwerp, former head of the firm, who acted as the singer's broker in the purchase of International Nickel stock. Mme. Alda, who was dealing in stocks on the advice of her friend, the late Joseph R. De Lamar, vice-president of the International corporation, says that she told Mr. Van Antwerp where a purchase of a block of 150,000 shares could be made before a rise in price. It was alleged that her instructions had not been carried out.

Attorneys declined to discuss the basis of the settlement made out of court. It is understood that the sum received by Mme. Alda in settlement ran into six figures.

### Harrisburg Choir and Orchestra Holds June Festival

HARRISBURG, PA., June 9.—The June Festival of the Harrisburg City Choir and the Philharmonic Orchestra was held last evening in the Technical High School. The choir, one of the most successful activities of the Community Service Bureau of the Harrisburg Chamber of Commerce, is conducted by Mrs. Florence Ackley Ley, with Pauline McGarvey as accompanist. A miscellaneous group of instrumental and vocal numbers was followed by a performance of Grace Mayhew's cantata, "The Singing Leaves." The soloists were Mrs. Charles Shaffner, William J. Lingle and Clarence McDonald. W. F. H.

CHICAGO, June 11.—Julia Claussen, mezzo-soprano, who appeared as soloist at the North Shore Festival, was the guest of Mr. and Mrs. J. P. Seeburg during her stay in Chicago.

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## Robert Braun's School Ends Its Tenth Year



A Class of Robert Braun's Piano Pupils, at the Braun School of Music in Pottsville, Pa.

POTTSVILLE, PA., June 10.—Ten years ago Robert Braun founded the Braun School of Music here. The conclusion of the current season of its activities gives occasion for a consideration of its significance to the community in which it has established itself. With a curriculum embracing all branches of music, the school now occupies a large double building in the heart of the business district. The faculty numbers eighteen members, and the student enrollment is more than 400. Each season the school presents an artists' series. This year

the concerts thus offered have brought forward such artists as the singers of the La Forge Quartet, and among instrumentalists, Zimbalist and Godowsky. The Philadelphia Orchestra has become an annual visitor. The best of music, both for organ and orchestra, is supplied to the local motion picture houses by the teachers and pupils of the school. The Third Brigade Band, a concert organization, is conducted by Mr. Braun, and a new music club is at present in the process of formation through his agency.

Pottsville, a city of 25,000 population, lies at the Southern boundary of the anthracite coal region. That Mr. Braun has

succeeded in cultivating this soil to good advantage for music has been recognized beyond the boundaries of his immediate sphere. He was recently elected first vice-president of the Pennsylvania State Federation of Music Clubs. Between July 2 and Aug. 16, he will be at Cornell University as head of the piano department. During this time he will also lecture to a normal class of teachers from all parts of the country, on the Progressive Series of Piano Lessons. He will head the work in conducting and will give four piano recitals, besides keeping up his work with his class of private piano pupils.

### LADIES' SYMPHONY BACK IN PORTLAND AFTER TOUR

**Dr. Enna, President of Oregon Composers, Entertains Members at Annual Dinner at His Home**

The Ladies' Columbia Symphony, conducted by Frances Knight, returned to Portland last week after a tour of eighteen weeks, during which 173 concerts were given in thirteen different States. The personnel includes twenty-seven girls, a solo dancer, Dorothy Volkey, and a soprano soloist, Genevieve Gilbert. With the exception of two, all are from Portland. The orchestra is made up mainly of members of the Monday

Musical Club Orchestra, which has been conducted by Mme. Knight for almost two years. The Western Musical Bureau managed the tour.

Dr. Emil Enna, president of the Oregon Composers, gave the annual dinner at his home, May 21. A novel and amusing program was presented, including a miniature play entitled "The Hungry Seven, or Musical Trebleations," which dealt with the proposed city ordinance to remove all music teachers from the business district. The guests were Walter Bacon, Henry Bettman, W. R. Bone, Robert Corricini, A. E. Davidson, Carl Denton, Frank Eichlaub, Hy Eilers, George Fety, Joseph A. Finley, William Wallace Graham, F. W. Godrich, Ralph Hoyt, Alexander Hull, George D. Ingram, George E. Jeffery,

John Claire Monteith, John Oatman, Joseph McQueen, Christian Pool, George Wilbur Reed, F. A. Seiberling, George Hotchkiss Street, Charles Swenson, Otto Wedemeyer, William Mansell Wilder, Daniel H. Wilson, Aage Enna, Charles Dobson, Herbert G. Reed, W. T. Nicholls of Lebanon, Joseph A. Hill, Dr. E. DeWitt Connell, Sherman Miles, Lucien E. Becker, Richard Montgomery, Jr., J. L. Wallin, George A. Ross, Harold Webber and Abe Tichenor. During the evening telegraphic greetings signed by all the guests were sent to Henry Murtagh, composer of the Oregon state song, who is now in Los Angeles.

Mr. and Mrs. Dent Mowrey have returned from New York to pass the summer in Portland. Several of Mr. Mowrey's New York pupils will come

here to study with him during the summer.

Among the recent events was the piano recital by Ruth Orser Sanders, art pupil of Abby Whiteside. In an exacting program of works by Bach, Brahms, Chopin, Scott, Dillon and Gardner she showed marked ability. I. C.

### George Roberts Ends Third Season with Florence Macbeth

The close of the third season of his association as accompanist with Florence Macbeth, coloratura soprano of the Chicago Opera Association, was marked by George Roberts in Pittsburgh on June 7. Mr. Roberts is busy with Miss Macbeth at present on her repertoire for her summer engagement at Ravinia Park. On June 18 he leaves for Chicago, where he will spend the summer, at work with Miss Macbeth on her concert programs for next season.

### Goldman Band Plays at Montefiore Home

Because of the success of the concert given by the Goldman Concert Band last season at the Montefiore Home and Hospital, Edwin Franko Goldman, conductor, has decided to increase the number of such concerts for his organization this year. On the evening of June 14 a program was given on the lawn of the Home, so that most of the patients who were unable to leave their rooms could hear the music. Ernest S. Williams, cornetist, was the soloist of the occasion, in the aria, "It was not to be," from Nessler's "Trumpeter of Säckingen." Other numbers, performed by the sixty musicians of the Band, were by Svendsen, Gluck, Wagner, Gounod, Saint-Saëns, Goldman and Lake. Mr. Goldman's composition was a new waltz, "Star of the Evening."

### Charles Hart, Pianist, Joins Chamber Music Art Society

Charles Hart, pianist, has been added to the list of artists making up the Chamber Music Art Society. He is known in musical circles as an artist of exceptional accomplishments and has been accompanist of the Schumann Club. He has also been connected with the Percy Rector Stephens studios as vocal coach and teacher of piano. Mr. Hart has appeared in concert with Theodore Spiering, Rafaelo Diaz, Thomas Chalmers and Reed Miller.

### Aid Meade Wilkinson in Recital

A violin recital was given by Meade Wilkinson, with the assistance of Ada Kantor, soprano, and Alice Nichols, pianist, at the Ditson Harp Recital Room on the afternoon of June 6. The program included a movement from the fifth violin Concerto of Mozart; short violin numbers by Volpe, Rimsky-Korsakoff-Franko, Albeniz-Elman, Eddy Brown and Wieniawski; and songs by Gilberte, Zimbalist, Cadman and Spross. The artists were well received.

### Huerter Composition Finds Favor with Orchestras

The orchestral arrangement of "Lotus-bloom," a new piano piece by Charles Huerter, is now being played with great success by Leman's Symphony Orchestra, on the Steel Pier in Atlantic City, as well as by orchestras in the Hotel Bond, Hartford, Conn., and the Hotel Frontenac, Quebec, Canada. The piece is one of the most attractive written by this well-known composer.

### Adelin Fermin, Baritone, Engaged for Peabody Summer School

Adelin Fermin, the Dutch baritone, will teach at the summer school of the Peabody Conservatory, opening next month. Mr. Fermin came to America to join the faculty of the Peabody Conservatory at the invitation of its director, Harold Randolph. Mr. Fermin has gained an enviable reputation as an artist and as a teacher, and many of his pupils have been successful as church and operatic singers.



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## NEW SAN FRANCISCO CHORUS MAKES BOW

Choral Art Association Creates Excellent Impression —Perry Conducts

SAN FRANCISCO, June 8.—The Choral Art Association of San Francisco gave its first concert recently in Sorosis Hall, presenting one of the most interesting programs of the waning season. Henry L. Perry conducted.

If the initial concert can be taken as an earnest of what is to come, the Choral Art Association and its conductor will not be long in receiving due recognition. The thirty-five splendid singers in the

mixed chorus, each have experience and training.

The program ranged from Arcadelt and Pratorius to Rachmaninoff and Ippolitoff-Ivanoff. Perhaps the outstanding number was Grieg's "Land-sighting."

Mr. Perry was roundly congratulated upon the successful première.

As the new organization made its salutation, the Loring Club gave its valedictory for the year at a concert at Scottish Rite Hall, closing the forty-fourth season under the leadership of Wallace A. Sabin.

The feature of the evening was two scenes from Bruch's "Frithjof" with W. J. Molitor, as soloist. Brewer's "Stars of the Summer Night" so delighted the audience that it had to be sung a second time. Engelberg's "O Upper Langbath-sea" also earned repetition.

P. H. Ward pleased in three tenor solos. Frederick Maurer was at the

piano and William F. Laraia acted as concertmaster of the string orchestra.

Edwin H. Lemare, municipal organist, played to 12,000 high school students May 24, at the Exposition Auditorium, under the auspices of the Board of Education. The recital was under the direction of Estelle Carpenter, supervisor of music in the public schools, who arranged the concert as a part of the training in musical appreciation. Miss Carpenter was assisted by Marjorie Stewart, president of the Teachers' Association. Edward Rainey, secretary to Mayor Rolph, presented the organist to the assembled students. Mr. Lemare will go to Honolulu in September to give recitals.

Phyllida Ashley chose modern music as the feature of her third and last recital of the season, given at the Palace Hotel. Franck's Prelude, Choral and Fugue, opened the program. Miss Ashley played with a firm and vigorous touch. Three Debussy numbers were interpreted in manner in keeping with their colorful contour. Other numbers were by Schelling, MacDowell, Liszt and Stojowski.

Mrs. John Charles Rohlfs, lyric soprano, delighted a large audience at the Fairmont Hotel where she was heard in recital, assisted by Frederick Maurer at the piano.

MARIE HICKS HEALY.

## Opera, Oratorio and Concert Keep Vera Curtis Active



Vera Curtis, Soprano, Metropolitan Opera Company © Mishkin

A season of great activity has been completed by Vera Curtis, soprano of the Metropolitan Opera, one in which she has appeared not only in a large number of concerts, but in which she has established something of a record in or-

atorio appearances. It is not often that an operatic soprano is so successful as an oratorio artist; yet this year Miss Curtis made some fourteen appearances in this field, singing practically all the standard works, among them the "Elijah," Verdi's "Manzoni Requiem," "The Messiah," Haydn's "Creation," and Rossini's "Stabat Mater."

Recent engagements included an appearance in Jersey City at a big festival concert in May, her singing in the performance of Coleridge-Taylor's "A Tale of Old Japan," with the Clef Club of Hartford, Conn., the "Creation" in Greensburg, Pa.; the Brooklyn May Festival, where she scored in the aria "Un bel di" from "Madama Butterfly," sung "by request," and a duet from "Trovatore," a song recital at Bronxville, N. Y., and a solo appearance, singing the air "With Verdure Clad" from the "Creation" at the commencement exercises on Monday evening, June 6, of the Guilmant Organ School, at the First Presbyterian Church, New York City.

Miss Curtis continues the coming season under the management of Daniel Mayer, who has booked her this year.

## Greek Evans Will Tour Again with Scotti's Company



Greek Evans, Baritone of the Scotti Opera Company

The seven weeks' tour of the Scotti Opera Company in the fall will bring Greek Evans, baritone, before audiences from Coast to Coast for his second season with this organization. Mr. Evans has contracted to appear in the eight-week summer season of municipal opera in Cincinnati which begins on June 26. The operas in which he will appear in Cincinnati and with the Scotti players include "Aida," "Faust," "Otello," "Pagliacci," "Trovatore," "Tales of Hoffman," "Gioconda," "Cavalleria," "Carmen," "Lucia," "Lohengrin," "Rigoletto," "Traviata," "L'Oracolo" and "Bohème." Recent successful appearances of Mr. Evans have included one at the Newark, N. J., festival, where he was heard with Lucrezia Bori.

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## The Considerate Importer

To the Editor of MUSICAL AMERICA:

I do not think the debt American music owes to our importing dealers in foreign music for their efficient assistance in reducing the use of the foreign-made product is thoroughly realized. We all agree, I suppose, that in these days the duty of fifteen per cent upon book and sheet music printed during the last twenty years is entirely insufficient to prevent entirely the sale in this country of the deplorable and largely anarchistic outpourings of the European composers of to-day. Fortunately, the necessary additional discouragement is provided by those whose reluctant business it is to import this produce for such wrong-minded individuals as insist upon having it, let us hope, as an example of what to avoid.

Permit me to give two examples of the excellent work in this respect of one of the best known music houses in the country. A violin-piano sonata of the modern Italian school, is published in England, present price twelve shillings. Calculating this in dollars at the sufficiently conservative rate of exchange of \$4.00, adding fifteen per cent for duty and fifteen cents for postage, we arrive at the figure of \$2.91 as the cost of direct importation. American dealer's price was \$6.00. A piano trio by a contemporary British composer, publisher's present price seven shillings, works out at \$1.71. American dealer's price was \$3.50.

This efficient increase of the import duty by a 100 per cent importer's duty is by no means confined to those music houses whose natural interests as publishers of American music would seem to

point out such a course; even the New York houses of foreign publishers adopt to a greater or less extent this laudable practice, whereby the depreciated shilling of England becomes 50c, and the currency of other European countries receives at least a proportionate boost.

F. A. LIDBURY.

Niagara Falls, N. Y., June 7, 1921.

## Founding the Chamber Music Art Society

To the Editor of MUSICAL AMERICA:

Referring to an article concerning the connection between the Chamber Music Art Society and the New York Chamber Music Society which appeared recently in several of the musical papers, we feel that it is only fair to state certain facts. The last thing in the world we wish to do is to cause any confusion whatever as to the present status and make-up of the Chamber Music Art Society. It is true that this society is made up of several artists who were members of the New York Chamber Music Society. On Oct. 1, 1920, the New York Chamber Music Society opened its season and ten weeks later the said society was unable to continue its monetary obligations toward its members. In order to try and save that society and give it a chance to live and pay its debts the artists agreed to remain together until April 5, 1921, on the co-operative plan at reduced pay on condition that the remaining contracts should be turned over to the artists and the net proceeds be shared alike.

On April 5, 1921, the society not only was unable to redeem the contracts but also withheld the money for one of the concerts and requested the artists to either release their five-year contracts or forfeit the balance of the money due them. The artists would have signed these releases without a money consideration, if everything that followed had accorded with the agreement entered into, but when it became evident that the artists would not receive any of the back money, approximately \$2,500 for the concerts played and due them per agreement, unless they signed the re-

leases, they refused because they represented the method adopted. It cannot be said that we were lacking in co-operation. The co-operative plan of government was a new thrill for us and we took especial pride in performing our work at all times with the utmost zeal and sincerity. The lavish praise of the press on our recent Pacific Coast tour was sufficient evidence to us of the results that are attainable through a self-governing body of artists.

In view of these facts the artists who remained under contract to the New York Chamber Music Society being free from their contracts with the said society, organized at the end of April the Chamber Music Art Society, but in no announcement given out by us do we claim to succeed the New York Chamber Music Society. With a single exception, we are a reorganization of all the artists under contract, who on April 5 constituted the New York Chamber Music Society, and furthermore we also wish to say that Mr. Henrotte and Mr. Grisez and no other individuals were mainly responsible for the artistic excellence of the New York Chamber Music Society.

We at all times hoped that Miss Beebe would win the endowment or money she expected; however, since this did not materialize we think the New York Chamber Music Society could have shown a more appreciative spirit of the splendid co-operation of the artists in this society's time of trouble, than trying to make it appear that the artists deliberately withdrew from Miss Beebe's association for the purpose of reorganizing, especially since we were willing to relinquish all our claims against the said society without a money consideration, and these claims of the artists aggregate a total in excess of \$160,000. We have been fair at all times and stand ready to go before any tribunal, judge or jury, on these points at issue. We are going to conduct our society honestly, with the highest artistic attainment uppermost in our purpose, and sincerely hope that in the future we shall not be obliged to ask the papers to give space to subject matter such as this.

CHAMBER MUSIC ART SOCIETY.  
(Signed) Emil Mix, Georges Grisez, Rene Corne, Ugo Savolini, Josef Franzl.

New York, June 10, 1921.

## Musicians and Jury Duty

To the Editor of MUSICAL AMERICA:

Musicians are accused of remaining away from the voting places because they do not have time to sit on juries. I vote and recently spent a day upon the jury.

I have no complaint about my duty. However, my dentist was also called upon the same jury. He was excused because the dental association recently succeeded in passing a bill that excused dentists from jury duty.

It seems to me that a musician's time is just as valuable as a dentist's. I would suggest that the Musical Alliance make an effort to have musicians excused

from jury duty. One day does not count but if a teacher is called to serve two weeks on the more important juries, it means not only money lost but also a loss of the pupil's interest.

RUSSELL S. GILBERT,  
Orange, N. J., May 18, 1921.

## Marching to Jazz on Decoration Day

To the Editor of MUSICAL AMERICA:

Somewhere between "Bright Eyes" and "Onward, Christian Soldiers" is appropriate martial music for any kind of a parade. The variety of four-four compositions stored on the shelves of publishers is extensive enough to make it seem unnecessary ever to present an inappropriate work at an occasion, simply because it can be walked to.

Particularly in New York. And in a Memorial Parade.

Necessary or not, it happened. The marching selections for New York's Decoration Day ceremonies ran the whole gamut of possible choice. And as a result, our fallen heroes were revered to tunes, which usage has associated with a heterogeneous group of experiences, emotions and circumstances.

The program included "The Old Oaken Bucket," "There'll be a Hot Time in the Old Town To-night," "Then You'll Remember Me," "My Country 'Tis of Thee," the "Billboard" march, and some of Sousa's marches. And there was no doubt a reason for each one of these.

But the selection that the crowd seemed especially friendly towards, was "Mammy," a current vaudeville and dance hall favorite, which came in for two very syncopated citations. "Bright Eyes," another popular song "hit," ran a close second.

Of course, such incongruous choices as these last two could never have been intended. That was perhaps the trouble. There were, in these instances, no definite intentions save to "play a good march."

It is very evident that if music is to make the contribution it can make to functions like this one on Riverside Drive, the matter of the choice of compositions to be presented cannot be left loosely to the initiative of the individual conductor. On the contrary, an acknowledged popular program-builder of the caliber of Hugo Riesenfeld should be allowed to dictate his preferences as to the musical accompaniment which is to complete such occasions.

Then it will never happen again as it did under the Soldiers and Sailors Monument on Riverside Drive on Memorial Day that our venerable grand-daddies of the Civil War are "jazzed" through a similar sacred occasion to the strains of another "Bright Eyes." And never again will Jewish veterans of our American wars be marched in commemoration of their fallen comrades to the tune of "Onward, Christian Soldiers."

BERTRAND-BROWN.

New York City, May 30, 1921.

## Opposes Douglas Stanley's Plan

To the Editor of MUSICAL AMERICA:

I would like to write a few lines in answer to Douglas Stanley's letter in your Open Forum, of May 7, 1921.

In his letter he states that the ma-

[Continued on page 33]

## WILLIAM BACHAUS

speaks of



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## Musical America's Open Forum

[Continued from opposite page]

jority of music teachers are uneducated and ignorant of the fundamental principles of the subject they profess to teach. He proposes an association of music teachers whose membership is open only to college graduates. This, he thinks, would eradicate all petty and ignorant teachers and would elevate teaching to a more dignified plane.

I am inclined to question whether such an association would rid the country of many pin-money teachers who really do more harm than good. I seem to see "politics" creeping into an organization of that order. Mr. Stanley refers to the American Medical Association as a model example. I have heard rather complimentary things regarding it as an association and I have been told that "politics" runs rampant in the A. M. A.

Mr. Stanley is so very insistent about having college graduates. I know many wonderful musicians, sterling teachers, men and women who know their subjects thoroughly who would be barred from the proposed association because they are not college graduates. I know musicians who have made such an exhaustive study of the subject they teach that they turn out many of these C. G.'s and yet they possess no sheepskin. Simply because one has a college degree to one's credit does not necessarily imply one is a learned man. From observing many C. G.'s I am inclined to think the "title" carries very little weight. Mr. Stanley's insistence upon college graduates seems to me to be a bit snobbish.

The problem of elevating the profession of music teaching to a more dignified plane is a constitutional one, and rests with the state and nation. Until the people awaken to the fact that music is something more than a mere pastime, we shall have with us the "quack" teacher.

It behoves every sincere, serious-minded, and earnest music teacher—whether he be a college graduate or not—to work in his own community for the betterment of music conditions and to preach constantly the gospel of "Better Music." Please let us not have ultra-minded associations to hamper the ever increasing enthusiasm for better music by labeling it "high-brow."

I believe in thorough training and rigid examinations for music teachers but if a teacher passes an examination successfully and is qualified to teach, what matters it where or how the teacher derived his knowledge? And need he be that very learned of the learned—a college graduate?

RAYMOND D. VICKERS.  
Baldwin, L. I., New York, May 14, 1921.

### Concerning Vocal Methods

To the Editor of MUSICAL AMERICA:

In your issue of April 30, in the Question Box, there appeared the following question: "Should a vocal pupil remain always with one teacher or go to several to obtain the best results?"

In answer I would say as follows: There is but one correct method of singing: that which is founded on nature's principles and which permits us to give true expression to our feelings. From such a method the best results are obtained.

There are teachers employing this method who present it in a different manner, the principles remaining the same. There are others who cannot properly present the aforesaid method for lack of knowledge of the subject in its fullest extent; these use in their teaching a mysterious method of their own, such as to create confusion from which, in consequence, the student cannot possibly derive the slightest benefit, but which often harms him financially as well as vocally. And again there are singers who teach without the necessary experi-

ence or gift to impart, understanding only their own voices, sometimes barely so.

Teachers should be able to classify voices and have thorough understanding of registers in spite of the fact that some believe they do not exist. If they have not this understanding it would be better for them to give up teaching, as both matters are of the most vital importance.

Anyone with the average amount of intelligence can soon find out if his teacher is the one from whom to obtain the best results. "The ear receives the good and bad alike but it is the brain that judges." The physical benefits which undoubtedly result from correct teaching, as well as the improvement of the voice, should be a guide.

The teacher should be able to answer intelligently any questions asked by the student, not theoretically, but by going over the subject thoroughly, explaining and offering practical demonstrations. Yet in an instance which recently came to my notice in which a pupil asked her teacher some questions concerning her lessons, the teacher evaded the questions by telling her to work it out for herself!

It is ludicrous even to imagine that the only one and correct method rightly employed does not suit the different voices. It might happen that the teacher's personality does not quite suit the student, but this has nothing to do with the correct method.

A student may be constantly advised on certain points which either for lack of attention and application or probably lack of intelligence he cannot absorb; then after changing teachers he finally wakes up and grasps that which was shown him in the first place. It reminds me of the child who pays little attention to his parents' advice but heeds it when given by a stranger.

I must emphasize again that the method I have referred to, founded on scientific natural principles, would suit every voice irrespective of class when well understood and applied.

Just imagine having different methods to suit the different voices! There could not possibly be enough methods to meet the requirements, for there are not two voices even in the same class that are exactly alike. The physical formations differ more or less from one another though the vocal mechanism is composed of the same parts in every individual; this one point alone should convince any one of the absurdity of "different methods to suit the different voices" as suggested by some one on page forty-five of your issue of April 7.

Should anyone refer to the past it would be found that the great singers of which there were many and parallel to which we have but few to-day, com-

mitted themselves to the one method, their voices lasting through a long career. Sembrich for instance, had but one teacher and one method.

Do not hurry to obtain in a year what should take much longer to acquire. The mere fact of possessing a fine voice is not all by far.

Be serious and honest with yourself and with your good teacher; stick to him or her if you have found such a one. Bad judgment or curiosity too often proves disappointing and disastrous.

CARLOS N. SANCHEZ.

New York City, June 1, 1921.

### Two Choral Bodies

**Directed by Norden  
Through Good Season**



N. LINDSAY NORDEN, CHORAL CONDUCTOR

PHILADELPHIA, June 10.—The season just closing has added new triumphs to the record of N. Lindsay Norden as conductor of two choruses. The concerts of both the Mendelssohn Club of Philadelphia and the Reading Choral Society have been under his direction.

Of the two concerts given by the former, in the ballroom of the Bellevue-Stratford, the first took place on Jan. 12 and the second on April 20. The ensemble of professional singers demonstrated the merits of Mr. Norden's direction by unusually artistic achievements. Among the works presented was "Then Shall the Righteous Shine Forth," by Frances McCollin of Philadelphia, who with this work won the prize of \$100 offered by the club.

The Mendelssohn Club is venerable among organizations of the sort, having marked this season its forty-sixth year,

but the other chorus under Mr. Norden's direction was only in its second season. With the assistance of the Philadelphia Orchestra, Gounod's "Redemption" was presented on the evening of Jan. 26. The March concert had an unusual program, with a cappella presentations of Russian and Norwegian numbers, and the Thaddeus Rich String Quartet of Philadelphia in place of a vocal soloist. Camille Zeckwer, pianist and composer, was with the quartet. The proficiency to which Mr. Norden has trained the singers under his command in this one season was finally made apparent in a May festival program.

### Miserendino Heard in Recital

Under the auspices of the Cultural Federation Illuminato Miserendino, violinist, appeared in recital at Washington Irving High School, on Friday evening, June 10. He played in splendid fashion the Tartini "Devil's Trill" Sonata, the Mendelssohn Concerto and pieces by Rimsky-Korsakoff-Kreisler, Schubert, Chopin and Wieniawski. He received much applause and was obliged to add several items to his list. Romeo Perella was his accompanist at the piano.

### Dante Perrone and Elvira Sabbatini Appear in Concert

A concert of operatic numbers was given in Carnegie Hall on the evening of June 12, at which Dante Perrone, baritone, and Elvira Sabbatini, soprano, were assisted by Carolina Cali, soprano; G. Kanakes, G. Crupi and Angelo Ruggini, tenors. Arias by Mozart, Rossini, Verdi, Donizetti and modern composers, were given. Miss Cali, who is a Malkin pupil, sang "Vissi d'Arte" from "Tosca" and "Butterflies" by Milan Roder, the latter number accompanied by the composer.

### International Direction Artists to Appear in Jackson, Mich.

Four artists of the International Concert Direction, Inc.—Leopold Godowsky, Francis Macmillen, Irene Pavloska and Virginia Rea—have been engaged for the Artists Course in Jackson, Mich., next season. Mr. Macmillen will appear on Oct. 4, Miss Pavloska on Oct. 27, Miss Rea on Nov. 17 and Mr. Godowsky on Dec. 7.

### Bernard Sinsheimer Jr. Makes Appearance

Bernard Sinsheimer, the New York violinist and teacher, is rejoicing over the arrival of a son on Thursday evening, June 9. The baby will be named Bernard after his father. Over last week-end, congratulations poured in on the parents from their many friends.

CHICAGO, June 10.—Ralph Leo, baritone, sang for the Illinois Federation of Woman's Clubs at the Drake Hotel Thursday evening. Mr. Leo sang, among other numbers, two of his own Negro Spirituals. Accompaniments were played by Robert Mokrejs.

# JEANNE LAVAL

MEZZO SOPRANO

SCORES IN ELIJAH at the SPRINGFIELD FESTIVAL

*Springfield News, May 20, 1921:* "To Dadmun and Miss Laval must go the honors of the evening. The score presents most opportunities to baritone and contralto, exacting, difficult and continuous, and to every opportunity these singers rose with extreme ease. . . . Miss Laval, a newcomer to the festivals, scored an instant hit. Her voice is deep, full and powerful. She sang with understanding and ease. In solo, quartet and ensemble Miss Laval proved equally pleasing. One of her best opportunities came in the familiar 'O Rest in the Lord.'

Recital in Springfield, Mass., March 7, 1921

*Springfield Union, March 8, 1921:* "She sings with such musical taste that the message of the music is never lost. A group of songs in English made it apparent that in that super-desirable quality, distinctness of enunciation, Miss Laval could also excel."

*Springfield Union, May 20, 1921:* "The contralto solo—that solace in tribulation of uncounted thousands for over half a century—'O, Rest in the Lord,' was worth coming a long distance to hear."

*Springfield Republican, May 20, 1921:* "The contralto, Jeanne Laval, has a voice of beautiful timbre and much emotional appeal."

### Some Other Important Recent Appearances:

Harvard Musical Association (Recital)  
Harvard Club (Recital)  
Harvard Glee Club (Soloist)  
Bass Clef Club, Norwich, Conn. (Recital)  
New York Oratorio Society Festival  
Newton Center, Mass. (2 appearances)  
New York, Aeolian Hall  
New York, Longacre Theater

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## NEW MUSIC: VOCAL AND INSTRUMENTAL

**The Full  
Orchestral  
Score of  
Cadman's  
Suite,  
"Thunderbird,"  
Appears in  
Print!**

Not yet a daily, weekly nor monthly occurrence, to be sure, this appearing in print of the full orchestral scores of our native composers. But at any rate, it is no longer an event, celebrated once a decade, or semi-decade. Charles Wakefield Cadman may point with pride to his five movement Suite "Thunderbird" (White-Smith Music Pub. Co. London: Boosey & Co.), the full score of which has recently appeared.

His American publishers, the house of White-Smith in Boston, to whose credit be it said that they have spared neither expense nor energy to bring this gifted American tone-poet to the position which he now occupies, issued a piano solo version of this suite several years ago, at which time it was unexplained!—know his skill in writing for the orchestra. Consequently his admirable work in this department of the composer's art has been no surprise. There is a solidity of texture in this score and also a finely delicate, sensitive appreciation of colors that make us enthusiastic. Since MacDowell's "Indian" Suite, it is our belief that no composer in this country has done an orchestral suite that deserves higher praise or more frequent performance than Mr. Cadman's "Thunderbird." And we pray that in the coming season, with its hundreds of symphonic concerts from here to Los Angeles, it will have many performances. It deserves it without any question; for it is genuine orchestral music, worthy of real consideration, vital in utterance and masterly in execution. *Bravissimo, Mr. Cadman!!!*

reviewed in extended manner in these columns. The British house of Boosey in London has, however, gotten out the orchestral partitur, by arrangement with the White-Smith firm.

Like some other orchestral suites, among them Grieg's famous "Peer Gynt," this work was built up by the composer from the incidental music which he wrote for a play. That play was an Indian affair called "Thunderbird" by Norman-Bel Geddes, who has since become known for some excellent (and also some not so excellent) scenic paintings which he has done for operatic productions of the Metropolitan and Chicago Opera Companies. In a foreword, facing the first page of the music, Mr. Cadman explains that in the suite he has made use of a few Blackfoot and Omaha American Indian tunes. Again there are entire movements that are in something which we would call the Indian idiom, and which Mr. Cadman through his long and careful study of, as well as association with, the music of the Redman commands so well. The first movement, "Before the Sunrise," *Moderato tranquillo*, C Sharp Minor, common time, is an exquisite tone-picture, painted with a single flute, a single oboe, English horn, pairs of clarinets and bassoons, two horns, triangle, steel xylophone, harp and strings. "Nuwana's Love Song," *Moderato con amore*, D Minor, common time, calls for the full orchestra and sings a lay of beauty in its opening in the 'cellos, culminating in the impassioned major version when D Major is reached, then receding in tones of calm to its ending in muted strings against a solo clarinet phrase of tender feeling. No. III, is a "Wolf Dance," a *Vivace energico*, E Minor, 2/4 time, based on a Blackfoot Indian war-song. An "Indian drum" rhythms it with great persistence and over it Mr. Cadman tosses his tune with extraordinary brilliance. Sleigh bells add to the tumult and the number ends with a crash.

The "Night Song," No. IV, *Andante grazioso*, D Flat Major, 3/4 time, again employs a Blackfoot tune and is scored for a smaller instrumental force, there being but two horns, two trumpets and no trombones. Here is a gem of melodic writing, a sweetly attuned mood, in which one can summon up the mystery of night on the plains. The restatement of the theme with the melody in the first horn doubled with the violas on the G string, while violins, flutes and clarinets play a waving figure above it, is most felicitous. Most ambitious is the final movement, "The Passing of Nuwana," opening in E Flat Minor, *Allegro con fuoco*, common time, most dramatically and leading into a *Largo* in the same tonality, 12/8, in which oboe and first bassoon sing a melody, an outgrowth of "Nuwana's Love Song," against fingered tremolos in the violins, and sustained violas and 'cellos. The theme continues in the first clarinet and then builds up into the other departments of the orchestra in true symphonic fashion. It returns in the oboe, this time accompanied by harp and descending sixths in violas and 'cellos, over divided double basses. There is a brief coda, *Dra-*

*matico*, 9/8, with which the suite ends *tremolando* in the strings, on an E Flat Minor chord, supported by full winds, brass and percussion.

Mr. Cadman shows not only mastery of his material, but a most comprehensive treatment of his orchestra. Those of us who have had the pleasure of hearing his opera "Shanewis" during its several seasons at the Metropolitan Opera House—the reason for its disappearing from the repertoire of that institution is one of those things as yet unexplained!—know his skill in writing for the orchestra. Consequently his admirable work in this department of the composer's art has been no surprise. There is a solidity of texture in this score and also a finely delicate, sensitive appreciation of colors that make us enthusiastic. Since MacDowell's "Indian" Suite, it is our belief that no composer in this country has done an orchestral suite that deserves higher praise or more frequent performance than Mr. Cadman's "Thunderbird." And we pray that in the coming season, with its hundreds of symphonic concerts from here to Los Angeles, it will have many performances. It deserves it without any question; for it is genuine orchestral music, worthy of real consideration, vital in utterance and masterly in execution. *Bravissimo, Mr. Cadman!!!*

**The Viennese  
Edouard  
Schütt,  
Adds Another  
Entrancing  
Valse**

rather unusual thing of writing another of equal charm. Composers who score outstanding successes rarely duplicate them, especially with this kind of a work, or a song that seizes the popular favor. The composition in question is a Mélodie-Valse (*Oliver Ditson Co.*) for piano solo, bearing the tag Op. 106, showing that it is a recent work of this admired composer. The piece is made up of a big valse section in E Flat Major, preceded by a brief introduction, this obviously the *Mélodie* portion; this later comes in extended form in C Major and is worked out most deftly. For Herr Schütt is one of those composers, who in their music always pay attention to the subtle, whether they are writing a waltz or anything else.

There is an irresistible swing to the main theme of the waltz section and the writing for the piano is so splendidly effective and so idiomatic, that we shall expect to find this composition quite as big a success as his "A la bien aimée." In addition to the piano solo version at hand, ostensibly the original, the piece is listed as obtainable for piano, four hands, violin and also for large and small orchestra.

**Three Very  
Sad Tributes  
to the Memory  
of Claude  
Debussy**

Florent Schmitt and Albert Roussel wrote for the "Tombeau de Claude Debussy," brought forward first by Henri Prunières in a special issue of his magazine, *La Revue Musicale*, and now published by their Paris publishers, A. Durand et Fils.

MM. Dukas, Schmitt and Roussel are not the only composers who paid the composer of "Pélleas" a tribute in the *tombeau*. The others were Manuel de Falla, Eugène Goossens, G. Francesco Malipiero, Maurice Ravel, Erik Satie and Igor Stravinsky. We only hope that what they wrote down as tributes to the departed master of modern French music is better than what MM. Dukas, Schmitt and Roussel perpetrated.

M. Dukas calls his—all three are piano pieces—"La plainte, au loin, du Faune" and writes an uninteresting *Assez lent*, E Minor, 3/4 time, and then has the bad taste to introduce into it at the end a few of the opening measures of Debussy's "L'après-midi d'une Faune." The Schmitt effusion is named "A la mémoire de Claude Debussy" and is as poor a composition as the Dukas. There is some merit, though nothing of pronounced quality, in the Roussel piece, which is called "L'accueil des Muses."

That genuine tributes might have been written in memory of so loved a figure in contemporary music as Achille Claude

Debussy was not impossible, especially by men who got so much from him and whose music would be unthinkable, had he not lived to point the way for them harmonically. And yet these Schmitt-Roussel-Dukas threnodies seem totally to miss fire, to be the product neither of spontaneity nor of emotional penetration. Their composers will have to be remembered, we fear, by works other than those which they wrote in memory of one of the few great French masters.

A. W. K.

**Two Polish  
Pianoforte  
Sonatas**

A Second Sonata, Op. 21, and Third Sonata, Op. 36, (*Vienna: Universal Edition*) by Karol Szymanowski, come to us in beautifully printed editions; they are works eminently worth while knowing, works which combine real imaginative quality with elaboration and finish of workmanship, and yet . . . It would hardly be right to ask the modern composer to refuse to avail himself of the advances of piano technique which date from the innovations of Liszt. But the fact remains that many fine works, like these two Polish sonatas, are deprived of a larger public, because the average music-lover is prevented from discovering their beauties because of their mechanical difficulties.

Beethoven's sonatas were simply written as music; he had absolutely no technical point of view. Of course the latter statement holds good of these Szymanowski works, yet the ardent music-lover may at least get an idea of what Beethoven is at, while, unless his piano technic is more or less concertante he is at a loss in the case of the Polish pianist. All this by the way, and without affecting the merit of the latter's works. Szymanowski's Second Sonata is in only two movements, or, rather, the theme with variations which constitutes the second contains the third movement *sub rosa*, in the shape of the brilliant development of theme, with virtuoso pianistic climax beginning with the *Allegro molto impetuoso*, page 29. The first movement is of a passionate, dramatic type, and all in all this sonata is, to our thinking, fresher in inspiration than its successor, Op. 36. This Third Sonata is dedicated to Alexander Siloti, and comprises an initial *Presto*, which at once runs a gamut of tempos—allegro, adagio, allegretto, assai vivace—to end in a closing scherzando-fugue, the last a fascinatingly written handling of a fugal theme in pianistic free form.

Which of the two sonatas deserves the preference of players able to grapple with them is, of course, a matter of taste. The writer would choose the Second Sonata, Op. 21, though a hearing of the Third Sonata, given by Alexander Siloti, might induce him to change his mind.

**A Midsummer  
Night's Dream  
for Children**

"The Stolen Flower Queen," (*Silver, Burdett & Co.*), an operetta in one act by Douglass Whitehead, librettist, and G. A. Grant-Schaefer, composer, is a very happy musical treatment of a fanciful and poetic story. The *Flower Queen* has been kidnapped by the evil King of the Weeds, and her misadventure and ultimate rescue by Boy Scouts is the theme of the book. The subject is well within the realization of the child mind and has some useful underlying morals. Nor is it inaptly subtitled "A Child's Midsummer Night's Dream," for though Oberon and his fairies are missing, we have Moon-Dawn, Star-Beam, Sea-Mist and Firefly, "Indian Fays," the winds and a multitude of flower-sprites to take their place. The staging makes no great demands, and the costumes, simple, colorful and effective, may be "home-made." The chorus may be large or small, as desired.

G. A. Grant-Schaefer has written a charming musical score for this miniature operatic work. The flower-characterizations in solo and in chorus are very melodious and ingratiating; and the occasional dance numbers graceful. The incidental bits of stage music and the

various "calls" serve to give music and text greater unity and one song in particular, "Trouble's Just a Bubble," is a very taking number. It is also published in separate editions, by the way, as a duet, and as a solo for medium voice. The operetta takes about an hour to perform. It is appropriately dedicated to Luther Burbank, "generous benefactor and lover of children," and a natural enemy of weeds.

\* \* \*

**Oley Speaks** "To the End of the In No Cryptic Road," by Oley Speaks Fashion (*Boston Music Co.*) is one of its publisher's

"Blue Bird Ballads." Blue-birds, unless they be those who fit about Tytyl on the wings of modern French subtlety, are supposed to sing simply and sweetly.

"To the End of the Road" is a blue-bird of this kind, pouring out its little soul with tenderest sentiment about the "Best road, my rest road, my blest road," in a manner to bring a happy tear to the eye. The melodic appeal is strong and near at hand, and it would seem as though the publisher safely might have issued the song in three keys, instead of the two for which it is published.

\* \* \*

**A Crist  
Vocal  
Bluebird** "Blue Bird," by Bainbridge Crist, (*Carl Fischer*) is a little two-page song, nicely set to a nice little poem. It pretends to no more than the happiness which the particular bird in question is supposed to typify, and should make an excellent teaching song. It is published for high and medium voice.

\* \* \*

**Piano Pieces** "Before a Shrine" and "Echoes of the Fête," by the late Reginald de Koven, and "Toccatella" by Arthur Nevin (*John Church Co.*) are effective numbers for the piano keyboard. "Before a Shrine," a melodious semi-processional, and "Echoes of the Fête," which suggests the bolero, are both easy to listen to and to play, and should supply good teaching pieces for medium grade. The "Toccatella" is also graceful and melodious, somewhat more artfully so. It is also more difficult, and decidedly effective.

\* \* \*

**From Brazil's  
Rio Grande del  
Sul—a Piano  
Piece** "Arabescas," (*Porto Alegre, Brazil: Honorio Mariante & Cia*) a characteristic piece for piano, by E. G. Calderon de la Barca, a namesake, and possibly a descendant of the great Spanish dramatist, comes to us from a far Brazilian city. It is a composition of considerable brilliancy, and somewhat erratic in its freedom of form; yet it is decidedly sonorous. There are interesting rhythmic inflections, which give it an exotic flavor. Aside from much piano music, Señor de la Barca is the author of several operettas and zarzuelas.

\* \* \*

**Four Piano  
Numbers of  
Merit** Arabesque, by John Thompson, Schubert's "My Sweet Repose" transcribed by the same

composer, a Berceuse by Robert Cimadori, and "At the Ocean" by George Posca (*Schroeder & Gunther*) have their merits. The Arabesque, dedicated to Rudolph Ganz, is a bright, *scherzo* movement, well-sounding and playable; the Schubert transcription is tastefully made and effective, and happily does not strive for Lisztian brilliancy; and Cimadori's Berceuse is not alone melodious, but also developed with less of the monotony which cradle-songs usually condition. "At the Ocean" is an attractive and very difficult arpeggio étude.

\* \* \*

**A Piano Suite** The Suite by Francis by Francis Poulenc (*London: J. & W. Chester, Ltd.*), consisting of a *Presto*, an Andante and a *Vif*, will please pianists none the less, perhaps, for not being too viciously modernistic. The Andante is the least interesting of the three movements; but the two others, in particular the *Vif*, are clever and enjoyable. They give one an odd and not unpleasant sensation of playing Clementi sonatinas rondos seen through a somewhat cubistic prism!

F. H. M.

**Raymond Havens  
Departs to Spend  
Summer in Italy**



Photo by Boston Photo News Co.  
**Raymond Havens, Boston Pianist**

BOSTON, June 9.—Raymond Havens, pianist, sailed for Italian ports last week on the United States Mail Steamship Pocahontas, ahead of his scheduled time. He was booked to go on the Minnooka of the same line, June 8, but a change in the Federal immigration laws caused this steamer to be withdrawn from European service. Mr. Havens was in a quandary when his reservation was canceled and he tried both at this port and New York to get early passage without success. Meanwhile, the Pocahontas, having left New York en route for Italy, had boiler trouble off Nantucket and "limped" into this port for repairs, and Mr. Havens secured ready reservations.

It is Mr. Havens's first respite from arduous music duties in years. He lately closed one of the busiest concert seasons in his career, when with other engagements he appeared several times with the Boston Symphony both at home and on tour. He will spend an entire month seeing Italy, and will divide the time in its principal cities and resorts. His Italian tour will be followed by a trip through France with an extended

stay in Paris, where he will renew acquaintances in the summer musical colony there. He will return in mid-September and will open his fall concert tour with a recital in the Town Hall, New York City. In November he will give a recital in Chicago. W. J. P.

**Charlotte Peegé to Fulfil Summer Engagements**

Rounding out her season's successes with her recent appearances as soloist at the Newark Festival, Charlotte Peegé, contralto, will fill a number of important engagements during the summer. She will be heard with Carl Rollins, baritone, and Josie Pujol, violinist, at the Ocean Grove Auditorium on July 12, and will also appear as soloist with the Leman Symphony at the Steel Pier, Atlantic City, in August.

**Nellie and Sara Kouns Will Make Pittsburgh Début**

Although the musical season is practically at an end everywhere, the series of concerts being given in Pittsburgh in celebration of the anniversary of the Kauffmann store, under the local direction of May Boege, is bringing to that city many of the leading artists who are still in America. Nellie and Sara Kouns, the sopranos, will make their Pittsburgh début in recital in connection with this celebration on June 21.

**New Albany, Ind., Hears Choral by Treble Clef Club**

NEW ALBANY, IND., June 7.—The Treble Clef Club gave its closing concert of the spring season at the Masonic Temple auditorium before a representative audience of music-lovers recently. The chorus, numbering twenty voices, sang smoothly and intelligently and merited the hearty applause it received. The soloist was Esther Metz, soprano, whose two groups of songs were finely sung. Among them was a manuscript song by Mrs. Newton Crawford, who played accompaniments for Miss Metz in sympathetic manner. The Treble Clef Club is under the guidance of Mrs. Henry Terstegge and Hilda Detlinger is club accompanist. H. P.

BATH, ME., June 2.—The wedding of Hanna Rion, author and composer, to Alpheus Baker Hervey, D.D., former president of St. Lawrence University, took place here yesterday.



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## In Gown Worn by Mary Lincoln, Grace Wood-Jess Sings Folk-Songs



Grace Wood-Jess, Folk-Song Interpreter, of Los Angeles, in Dress Worn by President Lincoln's Wife While Mistress of the White House

GRACE WOOD-JESS of Los Angeles, who has made a specialty of interpreting folk-songs, has just completed a tour during which she gave interesting programs in various cities in the Middle West. Miss Wood-Jess has a mezzo-soprano voice of warmth and sweetness and has a definite talent for dramatic interpretation.

On all of her programs Miss Wood-Jess has been using the Kentucky Mountain folk-songs compiled by Howard Brockway and Loraine Wyman, and pub-

lished by the Oliver Ditson Co. It is an interesting fact that many of these songs were already known to Miss Wood-Jess who learnt them from her mother and grandmother in the South. She expresses herself, however, as most grateful for Mr. Brockway's delightful arrangements.

Miss Wood-Jess's répertoire of French folk-songs was prepared with Yvette Guilbert. For her recitals she uses appropriate costumes, one of these being a dress worn by the wife of President Lincoln when she was mistress of the White House.

**Local Singers Present "Aïda" in Fort Worth, Tex.**

FORT WORTH, TEX., June 1.—Local singers recently presented a highly satisfactory performance of "Aïda" under the direction of Sam S. Losh in the auditorium of the First Baptist Church. The principals were: Mrs. Pearl Calhoun Davis as Aïda, Mrs. Louis Morris as Amneris, Mrs. Bess McLean Pollack as the Priestess; James Wood as Radames; Frank Agar as Amonasro, and Bernard U. Taylor as Ramfis. The chorus was composed for the most part of professional musicians and the orchestra was made up of some of the most proficient instrumentalists of the city. C. G. N.

**Florence Hesse Returns to Youngstown for Song Recital**

YOUNGSTOWN, OHIO, June 3.—Florence Hesse, who was formerly soprano soloist at Rodef Sholem Temple and the First Presbyterian Church, after coaching with eastern teachers returned to Youngstown to give a song recital on May 26. Miss Hesse offered a well-chosen program and her fine voice was heard to advantage. H. O. Hart was the accompanist. W. E. K.

Amy Grant will give her opera recital "The Blue Bird" with Lawrence Schaffler at the piano at the home of Mr. and Mrs. Alfred Gilbert Smith in Greenwich, Conn., June 20. The same program will also be given at the Stuyvesant High School, New York City, the evening of June 15.

Queena Mario, coloratura soprano of the San Carlo Opera Company, is spending a vacation at Lake Placid.

Mary Jordan, contralto, recently sang with great success in Godfrey, Ill., at an American Legion event.

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## NEW ORLEANS LOOKS FOR BETTER MUSIC

Resents Low Standard of Programs Given by Visitors  
—Local Events

NEW ORLEANS, June 8.—There has been much comment here concerning the low standard of programs presented by visiting artists last season. Of the twenty-seven concerts given here by celebrated musicians, many of the programs were of a nature scarcely flattering to a cultured audience. Without naming the worst offenders, one may say

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that a large number of the programs were trite and of a standard inappropriate in this the oldest musical city in the United States. Although the numbers were admirably performed, they were not of a nature to uplift or educate. It is the consensus of opinion that the countless amateurs heard here during the last season did far more to raise musical standards by their dignified and balanced programs than did the visitors. This condition has aroused dissatisfaction with the visiting artists, and the hope is expressed that next season, their numbers will be of a consistently higher order.

The New Orleans Conservatory gave a brilliant closing concert at Jerusalem Temple, May 27, with Ernest Schuyten conducting. The Oratorio Society, an adjunct of the conservatory, exhibited finished training in several choruses. Estelle Engler a young contralto of promise, and Theodore Roehl, baritone, assumed the solo parts with distinction. Instrumental numbers were presented by Ella de los Reyes, violinist, Regina Frey and Mme. Wehrmann-Schaffner, pianists, and Virgilio Rosado, violinist. Mary V. Moloney and Marie Seybold supplied piano accompaniments to the choral numbers, as the Musicians' Union refused, at the last moment, to permit its members to play.

Advanced pupils of Corinne Mayer, president of the Philharmonic Society, gave a concert with Reina Dunn, as principal performer.

The Elks' gala concert, given recently, brought together a fine list of artists, including Eugenie Wehrmann-Schaffner, Henri Wehrmann, Theodore Roehl, Robert Gottschalk, Alice Judlin, Mrs. John Gehl, Alice Sullivan, Selika Daboval, Mrs. C. Bennette Moore, and Mr. Miester, Mr. Nicholson, Mr. Delery, Mr. Reuben, Mr. Monteil and Mr. Sandi. Miss Moloney was the efficient accompanist. These twice-a-month concerts have been a feature of the city's musical life for several years.

The Literary and Musical Club closed its season May 27, with Mrs. Virginia Westbrook as chief soloist. H. P. S.

Negro School Wins Music Memory Contest in Trenton, N. J.

TRENTON, N. J., June 2.—In a music-memory contest held recently in the public schools of this city, the results of which have just been announced, the Lincoln public school, devoted entirely to colored youths received the highest average of any school participating, the Columbus school, devoted to white pupils, coming second. In the total of twenty-seven schools taking part, it was announced by Catherine M. Zisgen, supervisor of music in the schools, under whose auspices the contest was carried out, there were 661 perfect scores. H. T. M.

Holiday Audience Hears Leman Orchestra in Atlantic City

ATLANTIC CITY, N. J., June 11.—Before an immense audience which thronged the Casino of the Steel Pier, the Leman Orchestra on May 29 presented one of the finest concert programs heard here for some time. The orchestra played the Overture from "Le Nozze di Figaro," Beethoven's C Minor Symphony, excerpts from Bizet's "Carmen" and Liszt's Second Hungarian Rhapsody. The "Inflammatus" from "Stabat Mater" was effectively sung by Hazel Bachschmid, soprano, who was required to give two extras. Enrico Aresoni, tenor, sang an aria from "La Forza del Destino" in admirable style and also had to add to his program. The singers joined in the final duet from "Aida." M. S.

New York Philharmonic Visits Ottawa

OTTAWA, CAN., June 11.—The Morning Music Club, which under the presidency of Mrs. F. M. S. Jenkins, has done much to stimulate musical growth here, gave the outstanding event of many sea-

sons, when it presented the New York Philharmonic Orchestra, conducted by Josef Stransky, on June 2. The concert will be long remembered. Ottawa audiences have often been called unresponsive, but this time the enthusiasm was spontaneous, sincere and persistent. Henry Hadley came in for a fair share of the applause when he conducted his own "Culprit Fay." A. T.

New Municipal Band Gives Park Concert in Birmingham, Ala.

BIRMINGHAM, ALA., June 11.—The new Birmingham municipal band under the leadership of Gordon Erickson was heard in the first band concert of the summer season on Sunday afternoon, June 5, at Woodrow Wilson Park. This marked the inauguration of a new institution in Birmingham which already is proving of great interest to the throngs visiting the numerous parks of the city throughout the summer. The band personnel consists of the very best musicians obtainable in the city. It is composed of more than thirty players, and is one of the few municipal organizations of the kind in the United States. J. T.

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RECITALS IN TRENTON

H. C. Thorpe Gives Postponed Program—Church Club Heard in Concert

TRENTON, N. J., June 11.—Harry Colin Thorpe of New York, director of vocal teaching at the Trenton Conservatory, was heard in recital at the studios last Tuesday evening. Mr. Thorpe was to have appeared on the program given by the directors of the Conservatory some weeks ago, but owing to a severe cold he was forced to cancel his portion of the program. His numbers at his recital included groups of German and French songs, and several English ballads. He was especially commended for his splendid diction. Mrs. Ethelyn Thorpe was the accompanist.

A recital of considerable interest was given Thursday evening at St. James Episcopal Church, by the St. George Club. A large audience was on hand and the efforts of the Club were greatly appreciated. The program included solos, quartets, and chorus numbers. Constantine Diamond was accompanist. H. T. M.

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"A woman who can think and a woman who

## HARVARDIANS SAIL FOR OLD-WORLD TOUR

Glee Club Goes to France on First Project of Kind  
—Artists Depart

THE Harvard Glee Club embarked Saturday, June 11, on *La Touraine* of the French Line, and thereby inaugurated what amounts to an event unique in international musical annals. Fifty-four singers from Cambridge town, led by Dr. A. T. Davison, university organist and choirmaster, took ship for France. They go on the initiative of the French Government, which will partly defray the expenses of the club. However, it is the intention of the singers to repay this sum from the expenses of their concerts. Edward C. Moore accompanied the glee club as advisory representative of the faculty. The advance agent, Alan A. Clafin, is already in France arranging for the tour, which is expected to embrace, besides France, England, Belgium, the occupied part of Germany, and Italy. Ravel and Satie are said to have composed or to be composing special works which will be sung for the first time by the Cambridge choristers.

A strict standard of behavior has been instituted for the singers. Smoking is not permitted within three hours of a concert. Drinking is absolutely forbidden.

The Glee Club—as MUSICAL AMERICA'S

## LEMARE TO OCCUPY MAINE ORGAN POST

Portland Selects Distinguished Musician for Municipal Appointment

PORLAND, ME., June 10.—Edwin H. Lemare, municipal organist of San Francisco, has been appointed to a similar position here, succeeding Irving J. Morgan. Mr. Lemare will assume his duties in Portland at the expiration of Mr. Morgan's contract, on Oct. 1.

Mr. Lemare's change does not come as a surprise, as the position he held in San Francisco has been the cause of much altercation. Strong political influence was brought to bear in behalf of several other candidates when the position was first offered to Mr. Lemare, several years ago, although he had the endorsement of practically every prominent musician in San Francisco many of whom personally signed the letter in which the offer was made.

By the terms of an ordinance, carried at the city election last fall, the remuneration of the municipal organist was changed from a fixed salary of \$30 a month to \$100 for every concert. If it had been possible for him to give a concert every Sunday night in the year the salary would have amounted to only \$5,200, but the auditorium is not available every Sunday night, owing to outside bookings. The Mayor of the city expressed the opinion that the wording of the ordinance was confusing, and added that he would regret to have Mr. Lemare leave San Francisco. In January the tangle was adjusted to a certain extent by the decision made by the City Attorney, that Mr. Lemare was entitled to hold office until June 30.

Mr. Lemare early last month outlined a plan to rent the Exposition Auditorium for six months, from July 1, and to give recitals there on his own responsibility. This plan was indorsed both by the Musicians' Union and the American Guild of Organists, both of which organizations pledged themselves to further the success of the series of recitals by every means in their power. A. B.

SAN FRANCISCO, June 11.—Prior to taking up his position in Portland Me., Mr. Lemare will visit Honolulu and will stay some months in Hawaii.

On June 1 the organist gave an hour

readers will recall—has been in existence as an independent body only two years. It sings music of the highest type exclusively. Its present trip aroused sharp criticism in some quarters as savoring of advertising and professionalism. But a majority felt that a European tour was as appropriate for a musical organization as for an athletic. That body of opinion carried it.

### Noted Artists Depart

A number of noted musicians left this week and last for Europe's shores. Lenora Sparkes, the soprano, sailed for Southampton on the *Cunarder Mauretania*, June 15. Oscar G. Sonneck of G. Schirmer's went on the French liner *La France*, June 9; also on *La France* were Mrs. J. Harrison-Irvine, pianist, and Ottokar Bartik, ballet master of the Metropolitan, and Mrs. Bartik. Nikolai Sokoloff, conductor of the Cleveland Symphony, left June 17 on the *Canopus*. The Red Star *Lapland* took Marguerite D'Alvarez, contralto, on June 11. She will spend the summer abroad visiting Paris, Salsomaggiore and England. She returns in November. Pietro Yon, organist, is sailing June 18 on the *Dante Alighieri* for Italy. A. V. Broadhurst of Enoch & Sons, London, sailed in the Dutch liner *Noordam*, June 11, accompanied by Mrs. Broadhurst, after visiting the New York branch of his firm, which branch he established on his visit here last spring. Adele Margulies, the New York pianist, departs this Saturday, June 18.

of music in the Exposition Auditorium as a compliment to Mrs. James Rolph, Jr., the Mayoress. The Mayor has been a strong supporter of the musician in the face of active and bitter political opposition.

Mr. Lemare asked Mrs. Rolph to invite a group of friends for the afternoon. Instead, she sent out a general invitation to the women of the city through the women's clubs and the newspapers. The result was an audience of several thousand. Mr. Lemare opened his program with a "Thanksgiving March" dedicated to Mayor Rolph. Stella Jellica, soprano, sang "At Close of Day," and "God's Garden," both written by Lemare, and the former dedicated to Mrs. Rolph.

M. H. H.

## DIVERSE EVENTS ENLIVEN LOS ANGELES MUSIC WEEK

Recitals, Band Concerts, Oratorio Performances Included in Calendar of Celebration Period

LOS ANGELES, CAL., June 11.—A bewildering variety of concerts, largely those of teachers and their pupils, made up the calendar of Music Week. It is calculated that several hundred such recitals, band concerts, oratorio performances, group community sings, artist recitals and church musical programs were given the first week in June. The College of Music, University of Southern California, presented a number of recitals, one each day, at the college and the First Congregational Church. The Hollywood Community Chorus, numbering about 800, under Hugo Kirchhofer, with the assistance of Charles Wakefield Cadman, presented a program at the high school auditorium, Hollywood. A concert by the Bel Canto Club led by J. P. Dupuy, was given at the Gamut Club. Wednesday morning, June 1, the Woman's Symphony, under Henry Schoenfeld, gave a concert at Music Arts Hall. In the evening, the monthly Gamut Club dinner was held and a musical program presented. The Student Department of the Wa Wan Club gave a recital at the Ebell Club and open house was held at Music Arts Building. Thursday afternoon the Dominant Club held a reception and gave a program of works by members of the club and in the evening, the Orpheus Club gave a fine program at the Gamut Club Auditorium

conducted by J. P. Dupuy. The soloist was Herbert Riley, cellist, of San Francisco. The same program was repeated the following night.

Saturday evening the Ellis Club, with seventy members present, gave a program on the Court House grounds, conducted by J. B. Poulin. Sunday afternoon there was mass singing at Exposition Park, led by the Festival Chorus and the choir of the First M. E. Church under J. A. Van Pelt.

The chief event on Sunday was the presentation of "Elijah" by the Los Angeles Oratorio Society, conducted by John Smallman at the Hollywood "Bowl." The soloists were Mrs. Norma Hassler, soprano; Florence Middough, contralto; Harold Procter, tenor, and Clifford Lott, bass.

Credit for the success of Music Week is due to F. W. Blanchard, chairman of the general committee, Mrs. Norton Jamison, vice-chairman, Mrs. Willoughby Rodman, of the Los Angeles Community Service, Alexander Stewart, general organizer, and their assistants.

W. F. G.

## RECORD SEASON FOR YSAYE ORCHESTRA

Cincinnati Forces' Best Year, Says Annual Report—Re-elect Officers

CINCINNATI, OHIO, June 11.—That the past season has been the greatest in the history of the Cincinnati Symphony was announced in the report of the president, made at the annual meeting of the Orchestra Association held on June 7.

The report, submitted by Mrs. Charles P. Taft, stated that the season ticket sale had been unprecedented, and the sum total received at the pre-season auction exceeded that of all other seasons, while the sale of individual seats equaled that of any previous year.

Tribute was paid to Conductor Ysaye in the report, which also pointed out that great interest had been aroused in the orchestra itself, proved by the fact that programs without soloists, notably the all-Wagner program, had the largest door sales. The popular concerts, it was announced, had been well attended and the feature of using a chorus instead of soloist as assisting body, had proved especially popular. The four young people's concerts given during the season, at which Thomas James Kelly was the interpreter, were also a favorite and highly educational feature.

The report showed that eighty-eight concerts had been given throughout the year, of which forty-six were given in the nine tours of the orchestra. It was also stated that the number of concerts to be given here would be increased by special concerts now being planned, for one of which Vincent d'Indy had been engaged as "guest" conductor.

Mr. Ysaye will return from Europe in the fall, and the orchestra, with practically the same personnel as this year, will convene on Oct. 9. During the coming year Mr. Ysaye plans a cycle of all the Beethoven symphonies.

At the election of officers, following the meeting, all the present officers and directors were re-elected.

Privately Supported National Conservatory to Have Quarters in Capital

WASHINGTON, D. C., June 15.—The headquarters of the National Conservatory of Music, a privately-supported institution which recently secured a renewal of charter from Congress, is to be established in Washington, it was decided at a meeting of the board of trustees held here a few days ago. The following officers have been elected for the ensuing year: President, Mrs. Jeanette M. Thurber; vice-presidents, E. H. Gary and George McAneny; secretary, William R. Baves. A. T. M.

Erwin Nyiregyhazi, pianist, will spend his vacation at Schroon Lake in the Adirondacks.

## MINNEAPOLIS FEARS SYMPHONY MUST GO

Directors, Failing to Settle Dispute with Union, Make Suggestions

MINNEAPOLIS, MINN., June 11.—That the Minneapolis Symphony is to be disbanded, as far as its present officers and directors are concerned, was announced on June 8, in a statement made by E. L. Carpenter, president of the orchestral association, to the guarantors.

The reason for the decision given by the directors is that they have been unable to come to a satisfactory settlement with the Minneapolis Musicians' Association on the question involving the right of the directors to control the business management of the orchestra.

Mr. Carpenter, in his statement, makes two suggestions for the possible continuance of the orchestra. One is that the union organization should recede from its present position. The other is that, if the guarantors disapprove of the action of the directors, present officers and directors should resign to give place to a new organization.

The controversy between the orchestral society and the union was started in April, when the officials of the union refused to allow members playing with the Symphony to appear in concerts for the Minneapolis Park Board until a contract with the Barret Band was repudiated. The directors of the orchestra declined to request the Park Board to repudiate the contract.

In this statement Mr. Carpenter says that if the settlement with the union can be made, the directors would be willing to engage an orchestra for a series of concerts this winter and a spring tour. But as thus far no signs of a settlement are seen, it seems definite that the orchestra will disband.

## PLYMOUTH TO STAGE PILGRIM PAGEANT

Performances in July and August to End Tercentenary Celebrations

At Plymouth, Mass., the final celebration of the Pilgrim Tercentenary will be observed, when under federal government auspices "The Pilgrim Spirit"—a Pageant of Light, as it is called, will be presented in three groups of four performances each. The dates are announced as July 13, 14, 15, 16 and 30, and August 1, 2, 3, 10, 11, 12 and 13.

The pageant is the work of Prof. George P. Baker, of Harvard University, and will be directed by him, assisted by some well-known specialists. The spectacle is to be given in the evenings by a cast of 1000 and a trained chorus of 300 voices. Music will play a conspicuous part in it, as it does in all pageants, and distinguished native composers have been at work preparing the musical score. Chalmers Clifton will be the conductor.

Harry F. Gilbert has written the prelude, the music to the "Norse scene" and five pantomimes for the score. The other eight composers who have contributed music are George Chadwick, Chalmers Clifton, Frederick S. Converse, Arthur Foote, Edwin Burlingame Hill, Edgar Stillman Kelley, John Powell and Leo Sowerby.

Americans from all over the country are expected to make the journey to Plymouth to observe the pageant. With the final performance of "The Pilgrim Spirit" on Aug. 13 the official celebration of the Tercentenary will come to a close, this pageant being one of the most significant observations of the year, in which, in all parts of the country celebrations of the event of the Pilgrims' landing in 1620 have been conducted.

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## Victory Crowns Birmingham's First Music Festival



Festival Chorus, Ferdinand Dunkley, Conductor, Which Took Part in First Annual Music Festival of Birmingham's Orchestral Society

BIRMINGHAM, ALA., June 10.—The first annual music festival of the Birmingham Orchestral Society, given lately in the Jefferson Theater under the conductorship of Ferdinand Dunkley, was accounted a brilliant success. The soloists were Grace Kerns, soprano; Rebecca Bazemore and Mrs. C. Guy Smith, contraltos; John Hand, tenor; Forrest Dabney Carr, bass, and Bettie Gilmore, harp-

ist. The Treble Clef Chorus of the Music Study Club and the Male Chorus of the Tennessee Coal and Iron Company, Stephen Allsop, conductor, combined to make the Festival Chorus which closed the festival with Rossini's "Stabat Mater." The Women's Chorus was heard at the first concert in "A Ballad of Lorraine" by W. G. Hammond, with Miss Bazemore as soloist, and two num-

bers by David Stanley Smith. The orchestra of thirty-five pieces, augmented by fifteen players from the Cincinnati Symphony, offered Mozart's Symphony in G Minor, No. 40, Bizet's "L'Arlésienne" Suite and other numbers, besides accompanying the "Stabat Mater." Miss Kerns and Mr. Hand were also heard in operatic arias and song groups. The accompanists were Mrs. Edna Gockel

Gussen for Miss Kerns and LaVar Jensen for Mr. Hand.

J. W. Donnelly is president of the Orchestral Society. Others whose efforts contributed to the success of the festival were Mrs. George Houston Davis, president of the Music Study Club; Earle Willey, who assisted in assembling the orchestra, and Mrs. Corrie Handley Rice and Fred Moore, who formed the chorus.

**May Peterson Appears in Concert in Mt. Vernon, Iowa**

MT. VERNON, IOWA, June 11.—A song recital by May Peterson was the opening attraction of the May festival at the Cornell College, an event reported in MUSICAL AMERICA last week. The soprano of the Metropolitan Opera Company was especially pleasing in songs in which her dramatic gifts were brought into play. Among these were the Old English "Oh, No, John," the Swedish folk-dance, "Jag Tror," and the Negro Spiritual, "De Ol' Ark's a-Moverin'." Numbers which showed the lovely natural quality of her voice were Hageman's "At the Well," the French-Canadian "A la Claire Fontaine," and the

Norwegian Echo Song. Another feature of her appearance was her synopsis of the texts of the songs in foreign tongues. Of several encores given, more than one was accompanied to charming effect by the singer herself. For the rest of her program she had the able assistance of Gordon Campbell at the piano.

**Schubert Society Ends Forty-second Season in Newark, N. J.**

NEWARK, N. J., June 8.—The Schubert Oratorio Society, Louis Arthur Russell, conductor, gave the final concert of its forty-second season in Wallace Hall last night. The soloists were Mrs. Jessie Marshall, soprano; Anna Benedict, con-

tralto; and Thomas H. Ryan, tenor. The program included excerpts from Mr. Rus-

sell's cantata, "The Triumph of Peace and Freedom."

P. G.

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## OUR MUSIC LACKS DARING

So Intimates Engel, in English Magazine  
—His View of Mr. Berlin

An interesting discussion on "The American Note in Music" is contributed to the May issue of the English magazine, *The Chesterian*, by Carl Engel of Boston. Mr. Engel says:

"There is such a thing as an American note in music; only, for the present at least, you must not seek it in the symphonies and grand operas made in America. America is not lacking in native composers of real worth and high technical proficiency. The most advanced among them, Charles T. Griffes, died too young to fulfill all the promise of his great talent. Music is being written to-day in the United States which commands attention, not because it happens to be American-made, but because it is fine music. Nevertheless, it is al-

most entirely unmarked by national or racial traits. The work of American composers has, these many years, ignored the inventiveness and daring so splendidly exemplified in nearly everything else that American force and ingenuity have created or reshaped."

Further in his article, Mr. Engel comes to the conclusion that "much as polite academicians may decry it, much as the American vassals of musical Europe may turn their heads in haughty disdain, the fact remains that it is George M. Cohan, Irving Berlin, Louis M. Hirsch and Jerome Kern (not very Anglo-Saxon, to be sure), who are to-day making musical history in America." And also that "the stuff is Aryan, in the main, with perhaps a dash of Semitic effervescence and overemphasis. It is happy, and at its best, supremely virile. For the present, the mad racket of the 'traps' is still deafening our ears to its finer properties."

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## Success as Teacher Achieved by Frosali, Italian Violinist

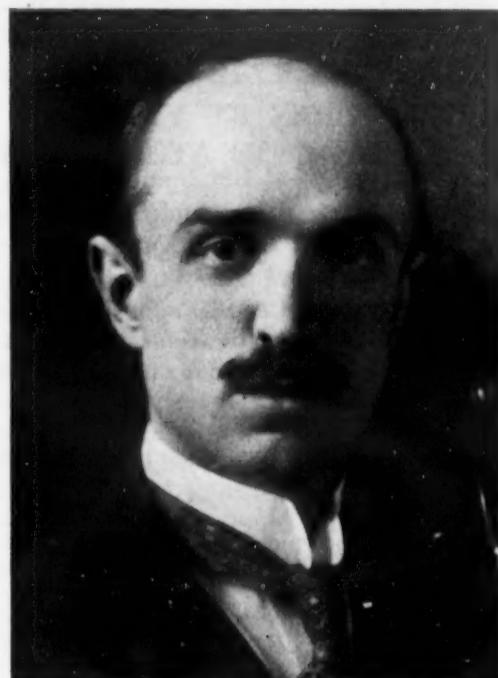


Photo by I. and M. Steinberg

Mario Frosali, Italian Violinist and Teacher

Among the Italian musicians who have made their home in New York, Mario Frosali, violinist and teacher, has recently won high praise. Mr. Frosali has been here nine years and in that time has both played and taught. This spring his pupil, Michael Anselmo, a young lad, appeared in recital at Aeolian Hall and received excellent notices from the New York critics. His entire violinistic training has been carried on under Mr. Frosali.

With his uncle, a violin master in Florence, this Italian musician began his studies, winning a free scholarship at the age of eleven at the Milan Conservatory. There he graduated at twenty-one and was also awarded a diploma in music at the Florence Conservatory. As a boy of ten he played for Puccini, who was so pleased with his performance that he presented him with an autographed picture of himself. As concertmaster under prominent conductors, among them Toscanini, Mr. Frosali pursued his European career, being active as soloist at La Jetée Promenade in Nice. There he met the late Alfred d'Ambrosio, composer and violinist, who took a great interest in him and in his artistic aspirations. An evidence of this interest is in Mr. d'Ambrosio's dedicating to Mr. Frosali of his Aubade, Op. 53.

In this country Mr. Frosali has done much to make the music of his friend, d'Ambrosio, better known and has called the attention of several noted musicians to many of his little known works, with the result that they have been performed here. His own studies in harmony and counterpoint were under Bicchieri, in composition under Pietro Floridia. Mr. Frosali is now planning to enlarge his teaching activities and will devote himself almost exclusively to pupils during the coming season.

## Nashville Symphony Presents Hand

NASHVILLE, TENN., June 11.—The fifth concert of the Nashville Symphony introduced John Hand, tenor, to a large audience. Mr. Hand sang an aria from "Gioconda" and with La Van Janson at the piano he gave dramatically the Arioso from "Pagliacci," also a group of Campbell-Tipton songs and "To My Love" by F. Arthur Henkel. The orchestra played Sibelius' "Finlandia," Hadley's "Dance of the Harpies," Herbert's "Sunset," Grainger's "Mock Morris Dance," and Tchaikovsky's "Marche Slave." The following Sunday afternoon the orchestra gave its annual free concert. F. Arthur Henkel has been re-elected director for the next two years, and a new manager, Syd A. Groom, will have charge of the organization's arrangements.

A. S. W.

## MUSIC IN NEW YORK'S FILM THEATERS

The "Mignon" overture was played by the orchestra, with Hugo Riesenfeld and Lion Vanderheim conducting, at the Rialto Theater last week. An aria from "Martha" was sung by Cesra Nesi, baritone, and Gladys Rice, soprano, was heard in "The Song of the Soul," by Briel. An organ solo, Hollins' Concert Overture in C, played by John Priest, concluded the program.

Tchaikovsky's "Pathétique" Symphony played by the Rivoli Orchestra under the conductorship of Frederick Stahlberg and Joseph Littau, was the principal number on the program at the Rivoli last week. An Adolph Bolm dance, "The Bee," was presented with Ruth Paige as principal. Carlo Enciso, tenor, sang "Somewhere a Voice Is Calling" and Mary Fabian, soprano, completed the vocal program with selections from Ivan Caryll's "Oh! Oh! Delphine," accompanied by the orchestra. A Scherzo by Morris Lourdault was played by Firmin Swinnens on the organ.

The Strand Symphony presented "Andromeda and the Storm King," a new work by Augusta Holmes, arranged and orchestrated by Ross Jungnickel, former conductor of the Baltimore Symphony. The usual prologue with vocal numbers was given. Frederick Smith and Herbert Sisson played an excerpt from "Lohengrin" as organ solo.

Matilda Locus, the fourteen-year-old pianist, was the soloist heard at the Capitol last week. Miss Locus played the third movement of the G Minor Concerto by Saint-Saëns. Joe Sheehan, tenor; the Capitol Mixed Quartet, and the ballet corps under the direction of Alexander Oumannsky, appeared in the prologue which comprised excerpts from "The Mikado." The orchestra was under the direction of Erno Rapee.

OKLAHOMA CITY, OKLA.—Pupils of Ernest A. Calhoun, piano teacher, appeared in recitals recently. At the first concert, the entire program was given by Fern Bradfield. A miscellaneous program was given by Albert Tanner, Tommy Anderson, Maxine Lewis, Gladys Armstrong, Lura Buzbee, Juanita Bradfield, Mary Goodner, Marie Ross, Elizabeth Mitchell, Elaine Farmer, Edna Sible, Frances Tucker and Elizabeth Tanner.

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"Anna Burmeister sang the soprano solos, especially winning applause in the air 'Hear ye Israel.'"—*La Grange Standard*.

"Most brilliant and accomplished vocalist."—*Peoria, Ill., Star*.

"Miss Burmeister was unusually charming in personality and sang in a soprano voice which is beautifully shaded."—*Peoria, Ill.*

"Miss Burmeister is clearly one of the greatest artists Duluth has heard for a long time . . . with a stage presence and personality as charming as her voice."—*Duluth Herald*.

"The pure velvety quality of the artist's voice showed to great advantage."—*Duluth News-Tribune*.

"Anna Burmeister sang in a lovely manner and with a lovely soprano voice of warmth, rich color and skilfully used."—*Kenosha Evening News*.

"Anna Burmeister has a wonderfully clear soprano voice."—*Batavia News*.

"A young woman of engaging presence and unaffected manner and her soprano voice has a flexibility and sweetness which compel quick praise."—*Rockford, Ill.*

"Miss Burmeister has a dramatic voice very rich and full. Her artistic interpretation gave much pleasure. Sympathy and sweetness of tone added to a remarkably clear enunciation make it easily understood why Miss Burmeister is in great demand as a concert singer."—*Fort Dodge, Iowa*.

"Miss Burmeister with a beautiful dramatic soprano voice of wide range together with a charming personality won her audience."—*Fort Dodge, Iowa*.

"Miss Burmeister has been entrusted with a rare gift, a liquid soprano voice of exquisite sweetness."—*Bloomfield, Iowa, Republican*.

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**Carolyn Porter to Devote Full Time to Concert Singing**



Carolyn Porter, Soprano

Among the young artists who made their appearances in New York last year for the first time was Carolyn Porter, soprano. Miss Porter was heard at Aeolian Hall and elsewhere, and return engagements for the coming season indicate that she found her niche in the concert world. Miss Porter was born in Howell, Mich., and graduated from the High School there, finishing her studies at the State Normal College in Ypsilanti. She was sent to Boston to pursue her musical education at the New England Conservatory. After studying there for some time, she left for Europe to continue her vocal studies in Paris and Italy.

After her return to America she received an engagement as vocal teacher at Lansing, Mich., later accepting an offer of an important church position in Montclair, N. J. When she came East she appeared at many concerts and club engagements. Subsequently she accepted an important church position in Columbus, Ohio, where she remained until she recently determined to devote all her time to concert work.

Carolyn Beebe and Lillian Ring in Musicales at Greenwich

GREENWICH, CONN., June 11.—At the Belle Haven Casino yesterday afternoon, a muscale was given by Carolyn Beebe, pianist, assisted by Lillian Ring, soprano. Miss Beebe played compositions of Scarlatti, Chopin, Moszkowski, Polidini and R. Nathaniel Dett admirably and was encored. There were songs by

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Pergolesi and Scarlatti for Miss Ring, the familiar aria from Massenet's "Hérodiade" and some Swedish and Norwegian pieces, all sung excellently. A feature was Miss Ring's singing of two songs, "There is a Garden" and "Summer" by David Proctor, accompanied by the composer at the piano. These were much liked and had to be repeated. Jean Clark played the other accompaniments for Miss Ring.

**HEAR WORKS BY YALE STUDENTS AT CONCERT**

School of Music Prizes and Scholarships Announced at Annual Commencement Event

NEW HAVEN, CONN., June 10.—The annual commencement concert by students of the Yale School of Music took place on June 8, in Woolsey Hall in the presence of a large audience. The New Haven Symphony conducted by Professor David Stanley Smith and Professor Isadore Troostwyk, supplied the accompaniments for the piano, vocal and violin solos. Six original overtures by students were played.

Jessie Harriet Newgeon was awarded the Lockwood Scholarship in organ-playing for the year; the Lockwood Scholarship in singing was given to Helen Virginia Carn of Greenfield, Mass., and the Lockwood Prize in piano was awarded to Gertrude Elizabeth Davis of Seymour, Conn.

The coveted Steinert Prize for the best original composition in orchestral form was won by Henry Whitney Closson of Orange, N. J.; the Francis Osborne Kellogg Prize by Royal Andrews Merwin of Waterbury, Conn. The Lucy Bell Woodward Prize went to Esther Alice Cox, and the Benjamin Jepson Memorial Prize to Peter Joseph Loro of New Haven, Conn.

Mabel Mary Allen and Mary Denise Hill were given the entrance examination prizes in piano. A. T.

**Max Landow Will Teach at Peabody in Summer School**



Photo by J. E. Bennett  
Max Landow, Pianist

BALTIMORE, June 9.—Max Landow will be in charge of the piano department of the summer school at the Peabody Conservatory. Mr. Landow was instructor at the Stern Conservatory in Berlin, until seven years ago when he joined the Peabody Conservatory. Mr. Landow studied composition with Schawenk and piano with Mayer-Mahr, Eduard Risler and Karl Klindworth. Beside private instruction at the school, Mr. Landow will conduct a master class, a class in interpretation, and a class in ensemble playing.

Kansas City Prize Winner Gives Recital

KANSAS CITY, Mo., June 9.—Geraldine Shepard, Kansas City pianist, gave a recital at the Grand Avenue Temple,

May 31. Miss Shepard has won four contests here at different times, these being the Kansas City Conservatory contest, the State contest in the National Federation of Music Clubs two years ago and the Mu Phi Epsilon scholarship to be used in New York study next season, which will be augmented by the Kansas City Musical Club. She also won the Ganz scholarship last summer. L. P.

**SAN FRANCISCO PREPARES FOR ANNUAL GROVE PLAY**

Dr. Stewart of San Diego, Who Composed Music, Will Conduct—Herbert Operetta Staged

SAN FRANCISCO, June 11.—Dr. Humphrey Stewart, municipal organist of San Diego, will be conductor at the Bohemian Grove play, "St. John of Nepomuk," for which he wrote the music. The text is by Clay M. Greene. Dr. Stewart, who has been giving recitals in the East, will return in June in time to prepare for the performance which will be held at the end of July.

The Pacific Musical Society closed its season at Scottish Rite Auditorium with a presentation of "The Songbirds" by Victor Herbert and George V. Hobart. The entire second scene was rewritten for the occasion by Lulu Blumberg, president of the society.

George Lask and Harry Wood Brown were in charge of the production. Helen Heath, Mrs. Ward Dwight, Mrs. Augusta Hayden and Mr. Lask, who staged the original production with Victor Herbert, assisted in making the presentation a success.

Compositions by Uda Waldrop, persistently mentioned as a possible successor to Edwin H. Lemare, municipal organist, were given at San Anselmo at a concert arranged by the Rev. Edgar Boyle. The participants were Marguerite Raas Waldrop (Mrs. Uda Waldrop), Joelle Raas Allen, Henry Perry, Hugh Williams, Austin Sperry and Charles Bullock. Mr. Waldrop was heard in organ numbers.

Giulio Minetti presented his student orchestra, which is steadily growing in numbers, popularity and capability, in the second and last concert of this season at Scottish Rite Hall. There was a large audience to hear the organization which has grown to seventy in number as against forty last February.

On the same night in the miniature Théâtre Française, M. and Mme. André Ferrier gave "Les Trois Bossus," an opera bouffe by Edmond Missa. The trivial work is embroidered with lyrics which were given with characteristic Gallic charm.

The United Scandinavian Singers of San Francisco were heard in an excellent concert at Turner Hall. Joel Mossberg, baritone, sang the solos in Grieg's "Landsighting" and Friberg's "The Viking." A male chorus of seventy singers under Director Axel Pihlstrom was heard in works by Hartmann, Borg and Mohring.

**Illinois Organists Seek MS. Works**

CHICAGO, June 13.—The Illinois chapter of the American Guild of Organists is seeking new compositions to be played in two manuscript recitals next October. Those submitting works must be members of the Guild. The committee is made up of Rosseter G. Cole, J. Lewis Browne, Stanley Seder and Eric De Lamarter. M. A. M.

**Wants Army Bands Separate Units**

WASHINGTON, D. C., June 15.—A resolution in the shape of a petition has been presented in the Senate by Senator McLean, of Connecticut, from the New Haven Musical Protective Association, of New Haven, Conn., urging that the War Department be authorized to make the army bands separate and independent units, so that the bandmaster would be in full and sole command. The petition was referred to the Senate Committee on Military Affairs. A. T. M.

BALTIMORE, MD.—The fourth students' recital given at the European Conservatory of Music introduced twenty pupils of the following teachers: Joseph Pache, voice; Henri Wienreich, piano, and Maurice Kramer, violin.

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Breton, Ex-Director of Madrid Conservatory, Said to Be in Want

MADRID, SPAIN, June 10.—The straitened circumstances of Tomas Breton, composer, were recently brought to the attention of the Spanish Senate. Since his resignation from the directorate of the Conservatory of Music, Señor Breton has become indigent, no pension having been granted to him upon his retirement. The Premier has promised to lay the matter before the Government.

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## Shoppers Squirm, Baby Shrieks, Exit Bauer, *Tempo Prestissimo!*

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the pianist claims, disturbed him most, and he rushed from the stage before the last note had died away. Then there was wrath.

"Damnable! oh, damnable, that I should be compelled to play to screaming children!" raged Bauer. Efforts to placate him failed. He grabbed his hat and rushed to his hotel. The audience was greatly disappointed, but the pianist appeared no more.

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A rush to hear Frieda Hempel in Copenhagen, resulted in sold-out houses for her two appearances there on June 15 and 17. So many people were unable to obtain seats, according to a cablegram, that an extra concert had to be arranged for June 24.

Walter Greene, baritone, will spend the summer at Kent's Hill, Me.

### Sousa Engages Meredith Willson as Solo Flautist

MASON CITY, IOWA, June 3.—Meredith Willson has been engaged as solo flautist in Sousa's Band and will make the thirty-five weeks' tour through the United States, Cuba and Mexico with that organization. Mr. Willson has spent the past year in New York studying in the Damrosch Conservatory. He was a member of the professional concert band of Mason City last summer. B. C.

### OPERA FOR PHILADELPHIA

#### Company Formed to Provide City with Summer Season

PHILADELPHIA, June 9.—Under the name of the Mascagni Grand Opera Company, an ambitious enterprise is under way here. The organization will give a series of summer operas in this city beginning shortly. It has already presented "Norma" in Wilmington and is scheduled to give "Faust" and "Lucia" at Mount Carmel next week. It is a number of years since Philadelphia has had summer opera and much interest is being taken in the enterprise.

The admirable ensemble, comprising Mr. Barrère's orchestra, offered subtle readings of the Rameau "Fêtes de l'Hymen et de l'Amour," Hadley's "Flowers," Pierné's "For My Little Friends" and several of Mr. Barrère's own inimitable solos by Gluck and Widor, to which encores were demanded. For the first time there was also presented Natalie Curtis' "Lenten Chant" and "Matchina," two finely atmospheric settings of Mexican folk-tunes.

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the music of Prokofieff, in which Ruth Page assisted Mr. Bolm, and a group

singers who have met with success in this city, among them Barbara Eldredge, Lea Renati and Ana Lee, sopranos; Ada Paggi and Anna Kramer, contraltos; Nicola Raspa and A. Cavallini, tenors; S. Ordóñez, baritone, and Italo Picchi, bass. Mr. Raspa is the general director. The conductors are Antonio dell'Orifice and John Curtis, Jr., son of the founder of the Philadelphia Operatic Society, and a musician of much talent. W. R. M.

## AID KALAMAZOO IN CHORAL FESTIVAL

Marie Sundelius, Paul Alt-house and Chicago Symphony Among Attractions

KALAMAZOO, MICH., June 10.—This year's May Festival of the Kalamazoo Choral Union surpassed in brilliance and excellence the most gratifying successes of previous years. The Chicago Symphony, returning to Kalamazoo for their third Festival engagement, gave a concert on the evening of May 16, a young people's concert on the afternoon of the following day, assisted by the Children's Chorus, and provided splendid accompaniments for the work of the Choral Union and soloists in their presentation of Verdi's "Requiem" on the evening of May 17.

A program thoroughly enjoyable and richly varied marked the symphonic concert which opened of the Festival events. Schumann's Overture, "Springtime of Love," Borodine's "The Steppes" Tchaikovsky's Symphony in C Minor, and Liszt's "Liebestraum" were brilliantly played. Marie Sundelius, as soloist, delighted her audience with the Balatella from Pagliacci, sung with lyric purity and flexibility of voice. Solveig's Song from Grieg's "Peer Gynt" Suite was the singer's second number. Victor de Sabata's symphonic poem, "Juventus," and MacDowell's Suite in A Minor completed the program.

The Children's Chorus sang "Alice in Wonderland" at the second concert both orchestra and chorus being led by Leo Combs, of the Western State Normal School faculty. There was an interesting orchestral program in addition. The Choral Union of nearly three hundred voices, with the orchestra and soloists, gave Verdi's "Requiem" as the principal choral work of the Festival. Harper C. Maybee, who has built up the chorus year by year, developing a remarkable organization conducted. The melodic beauty of the Requiem was admirably brought out by the chorus. Precision, firmness, and power were apparent in the tremendous "Dies Irae," and a smooth, beautifully sustained legato was maintained in lyric passages. Marie Sundelius, as soloist, gave to every phrase an intensity and earnestness of feeling that made a strong appeal. Louise Harrison Slade of Chicago substituted for Jeanne Gordon in the mezzo-soprano rôle. Her voice proved ample in range and power. Paul Alt-house sang the tenor part with intelligence and artistry, equal to both lyric and dramatic demands of the text. James Goddard, baritone, sang with great ease and freedom, and with deep, full tones.

The Choral Union, which has now closed a successful season, has had an able concert manager in Mr. De Voe of Detroit. H. Glenn Henderson gave able service as accompanist. M. J. R.

APPLETON, WIS., June 10.—Gladys Ives Brainard of the faculty of Laurence Conservatory of Music, Appleton, played the Liszt "Hungarian Rhapsody" in brilliant fashion with the New York Philharmonic Orchestra here on May 21. Miss Brainard, who has studied abroad, was recently made an honorary member of the national honor musical sonority Sigma Alpha Iota, Xi chapter.

Francis Macmillan has been engaged for the Music Festival in Asheville, N. C., and will appear there on Aug. 10.

Kathryn Lee, soprano, who has been in France since the end of March will give a recital in Paris on June 24.

During the absence of Grace Kerns at the recent Festival at Keene, N. H., where she was one of the featured soloists, thieves broke into her New York apartment and thoroughly ransacked the place. Among the articles stolen were several pieces of antique jewelry.

### A Correction

Successes on a recent Mexican concert tour inadvertently ascribed to Samuel Gardner, the violinist, in last week's issue of MUSICAL AMERICA should have been accredited to Josef Lhevinne.

Vittorio Trevisan with Two of His Pupils; Left to Right, Mary McCormic, Mr. Trevisan and Arthur Boardman



CHICAGO, ILL., June 4.—In this snapshot of the Chicago Opera Association's buffo, his famous smile is absent. Evidently Mr. Trevisan is thinking seriously of the future of Mary McCormic, his

**BOLM AND BARRÈRE IN OUTDOOR 'FIESTA'**  
Benefit at Sleepy Hollow Is Given by Ballet and Little Symphony

For the benefit of Ossining (N. Y.) Hospital, a "Fiesta Mexicana" was presented at the Sleepy Hollow Country Club recently by the Adolph Bolm Ballet Intime and the Little Symphony of George Barrère.

An elaborate outdoor setting, peculiarly appropriate to the delicate features of both Mr. Bolm's and Mr. Barrère's productions, enhanced the artistic aspects of the evening.

The admirable ensemble, comprising Mr. Barrère's orchestra, offered subtle readings of the Rameau "Fêtes de l'Hymen et de l'Amour," Hadley's "Flowers," Pierné's "For My Little Friends" and several of Mr. Barrère's own inimitable solos by Gluck and Widor, to which encores were demanded. For the first time there was also presented Natalie Curtis' "Lenten Chant" and "Matchina," two finely atmospheric settings of Mexican folk-tunes.

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**Carolyn Porter to Devote Full Time to Concert Singing**



Carolyn Porter, Soprano

Among the young artists who made their appearances in New York last year for the first time was Carolyn Porter, soprano. Miss Porter was heard at Aeolian Hall and elsewhere, and return engagements for the coming season indicate that she found her niche in the concert world. Miss Porter was born in Howell, Mich., and graduated from the High School there, finishing her studies at the State Normal College in Ypsilanti. She was sent to Boston to pursue her musical education at the New England Conservatory. After studying there for some time, she left for Europe to continue her vocal studies in Paris and Italy.

After her return to America she received an engagement as vocal teacher at Lansing, Mich., later accepting an offer of an important church position in Montclair, N. J. When she came East she appeared at many concerts and club engagements. Subsequently she accepted an important church position in Columbus, Ohio, where she remained until she recently determined to devote all her time to concert work.

Carolyn Beebe and Lillian Ring in Musicals at Greenwich

GREENWICH, CONN., June 11.—At the Belle Haven Casino yesterday afternoon, a musical was given by Carolyn Beebe, pianist, assisted by Lillian Ring, soprano. Miss Beebe played compositions of Scarlatti, Chopin, Moszkowski, Polidini and R. Nathaniel Dett admirably and was encored. There were songs by

Pergolesi and Scarlatti for Miss Ring, the familiar aria from Massenet's "Hérodiade" and some Swedish and Norwegian pieces, all sung excellently. A feature was Miss Ring's singing of two songs, "There is a Garden" and "Summer" by David Proctor, accompanied by the composer at the piano. These were much liked and had to be repeated. Jean Clark played the other accompaniments for Miss Ring.

**HEAR WORKS BY YALE STUDENTS AT CONCERT**

School of Music Prizes and Scholarships Announced at Annual Commencement Event

NEW HAVEN, CONN., June 10.—The annual commencement concert by students of the Yale School of Music took place on June 8, in Woolsey Hall in the presence of a large audience. The New Haven Symphony conducted by Professor David Stanley Smith and Professor Isadore Troostwyk, supplied the accompaniments for the piano, vocal and violin solos. Six original overtures by students were played.

Jessie Harriet Newgeon was awarded the Lockwood Scholarship in organ-playing for the year; the Lockwood Scholarship in singing was given to Helen Virginia Carn of Greenfield, Mass., and the Lockwood Prize in piano was awarded to Gertrude Elizabeth Davis of Seymour, Conn.

The coveted Steinert Prize for the best original composition in orchestral form was won by Henry Whitney Closson of Orange, N. J.; the Francis Osborne Kellogg Prize by Royal Andrews Merwin of Waterbury, Conn. The Lucy Bell Woodward Prize went to Esther Alice Cox, and the Benjamin Jepson Memorial Prize to Peter Joseph Loro of New Haven, Conn.

Mabel Mary Allen and Mary Denise Hill were given the entrance examination prizes in piano. A. T.

**Max Landow Will Teach at Peabody in Summer School**



Photo by J. E. Bennett  
Max Landow, Pianist

BALTIMORE, June 9.—Max Landow will be in charge of the piano department of the summer school at the Peabody Conservatory. Mr. Landow was instructor at the Stern Conservatory in Berlin, until seven years ago when he joined the Peabody Conservatory. Mr. Landow studied composition with Schawenka and piano with Mayer-Mahr, Eduard Risler and Karl Klindworth. Beside private instruction at the school, Mr. Landow will conduct a master class, a class in interpretation, and a class in ensemble playing.

Kansas City Prize Winner Gives Recital

KANSAS CITY, Mo., June 9.—Geraldine Shepard, Kansas City pianist, gave a recital at the Grand Avenue Temple,

May 31. Miss Shepard has won four contests here at different times, these being the Kansas City Conservatory contest, the State contest in the National Federation of Music Clubs two years ago and the Mu Phi Epsilon scholarship to be used in New York study next season, which will be augmented by the Kansas City Musical Club. She also won the Ganz scholarship last summer. L. P.

**SAN FRANCISCO PREPARES FOR ANNUAL GROVE PLAY**

Dr. Stewart of San Diego, Who Composed Music, Will Conduct—Herbert Operetta Staged

SAN FRANCISCO, June 11.—Dr. Humphrey Stewart, municipal organist of San Diego, will be conductor at the Bohemian Grove play, "St. John of Nepomuk," for which he wrote the music. The text is by Clay M. Greene. Dr. Stewart, who has been giving recitals in the East, will return in June in time to prepare for the performance which will be held at the end of July.

The Pacific Musical Society closed its season at Scottish Rite Auditorium with a presentation of "The Songbirds" by Victor Herbert and George V. Hobart. The entire second scene was rewritten for the occasion by Lulu Blumberg, president of the society.

George Lask and Harry Wood Brown were in charge of the production. Helen Heath, Mrs. Ward Dwight, Mrs. Augusta Hayden and Mr. Lask, who staged the original production with Victor Herbert, assisted in making the presentation a success.

Compositions by Uda Waldrop, persistently mentioned as a possible successor to Edwin H. Lemare, municipal organist, were given at San Anselmo at a concert arranged by the Rev. Edgar Boyle. The participants were Marguerite Raas Waldrop (Mrs. Uda Waldrop), Joelle Raas Allen, Henry Perry, Hugh Williams, Austin Sperry and Charles Bullock. Mr. Waldrop was heard in organ numbers.

Giulio Minetti presented his student orchestra, which is steadily growing in numbers, popularity and capability, in the second and last concert of this season at Scottish Rite Hall. There was a large audience to hear the organization which has grown to seventy in number as against forty last February.

On the same night in the miniature Théâtre Française, M. and Mme. André Ferrier gave "Les Trois Bossus," an opera bouffe by Edmond Missa. The trivial work is embroidered with lyrics which were given with characteristic Gallic charm.

The United Scandinavian Singers of San Francisco were heard in an excellent concert at Turner Hall. Joel Mossberg, baritone, sang the solos in Grieg's "Landsighting" and Frieberg's "The Viking." A male chorus of seventy singers under Director Axel Pihlstrom was heard in works by Hartmann, Borg and Mohring.

**Illinois Organists Seek MS. Works**

CHICAGO, June 13.—The Illinois chapter of the American Guild of Organists is seeking new compositions to be played in two manuscript recitals next October. Those submitting works must be members of the Guild. The committee is made up of Rossetter G. Cole, J. Lewis Browne, Stanley Seder and Eric De Lamarter. M. A. M.

**Wants Army Bands Separate Units**

WASHINGTON, D. C., June 15.—A resolution in the shape of a petition has been presented in the Senate by Senator McLean, of Connecticut, from the New Haven Musical Protective Association, of New Haven, Conn., urging that the War Department be authorized to make the army bands separate and independent units, so that the bandmaster would be in full and sole command. The petition was referred to the Senate Committee on Military Affairs. A. T. M.

BALTIMORE, Md.—The fourth students' recital given at the European Conservatory of Music introduced twenty pupils of the following teachers: Joseph Pache, voice; Henri Wienreich, piano, and Maurice Kramer, violin.

**Breton, Ex-Director of Madrid Conservatory, Said to Be in Want**

MADRID, SPAIN, June 10.—The straitened circumstances of Tomas Breton, composer, were recently brought to the attention of the Spanish Senate. Since his resignation from the directorate of the Conservatory of Music, Señor Breton has become indigent, no pension having been granted to him upon his retirement. The Premier has promised to lay the matter before the Government.

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Max Jacobs, violinist and conductor, is to remain in New York this summer and will hold his classes at his studio in West Sixty-eighth Street throughout July and August. His teaching will include work for teachers of violin, as well as for advanced concert performers.

Olive Nevin and Harold Milligan give their costume recital, "Three Centuries of American Song" at one of the sessions of the biennial convention of the National Federation of Women's Musical Clubs, held in Davenport, Iowa, June 6 to 14. On their way back East they repeat the program for the Wellesley Club in Sewickley, Pa. Other engagements for next season are with the Century Club of Scranton, Pa.; Wesleyan University, Delaware, Ohio; the Tuesday Morning Musical Club of Springfield, Mass., and the Peninsula Music Club of Newport News, Va.

A rush to hear Frieda Hempel in Copenhagen, resulted in sold-out houses for her two appearances there on June 15 and 17. So many people were unable to obtain seats, according to a cablegram, that an extra concert had to be arranged for June 24.

Walter Greene, baritone, will spend the summer at Kent's Hill, Me.

### Sousa Engages Meredith Willson as Solo Flautist

MASON CITY, IOWA, June 3.—Meredith Willson has been engaged as solo flautist in Sousa's Band and will make the thirty-five weeks' tour through the United States, Cuba and Mexico with that organization. Mr. Willson has spent the past year in New York studying in the Damrosch Conservatory. He was a member of the professional concert band of Mason City last summer. B. C.

### OPERA FOR PHILADELPHIA

#### Company Formed to Provide City with Summer Season

PHILADELPHIA, June 9.—Under the name of the Mascagni Grand Opera Company, an ambitious enterprise is under way here. The organization will give a series of summer operas in this city beginning shortly. It has already presented "Norma" in Wilmington and is scheduled to give "Faust" and "Lucia" at Mount Carmel next week. It is a number of years since Philadelphia has had summer opera and much interest is being taken in the enterprise.

The personnel includes a number of singers who have met with success in this city, among them Barbara Eldredge, Lea Renati and Ana Lee, sopranos; Ada Paggi and Anna Kramer, contraltos; Nicola Raspa and A. Cavalini, tenors; S. Ordognez, baritone, and Italo Picchi, bass. Mr. Raspa is the general director. The conductors are Antonio dell'Orifice and John Curtis, Jr., son of the founder of the Philadelphia Operatic Society, and a musician of much talent. W. R. M.

## AID KALAMAZOO IN CHORAL FESTIVAL

Marie Sundelius, Paul Alt-house and Chicago Symphony Among Attractions

KALAMAZOO, MICH., June 10.—This year's May Festival of the Kalamazoo Choral Union surpassed in brilliance and excellence the most gratifying successes of previous years. The Chicago Symphony, returning to Kalamazoo for their third Festival engagement, gave a concert on the evening of May 16, a young people's concert on the afternoon of the following day, assisted by the Children's Chorus, and provided splendid accompaniments for the work of the Choral Union and soloists in their presentation of Verdi's "Requiem" on the evening of May 17.

A program thoroughly enjoyable and richly varied marked the symphonic concert which opened of the Festival events. Schumann's Overture, "Springtime of Love," Borodine's "The Steppes" Tchaikovsky's Symphony in C Minor, and Liszt's "Liebestraum" were brilliantly played. Marie Sundelius, as soloist, delighted her audience with the Balatella from Pagliacci, sung with lyric purity and flexibility of voice. Solveig's Song from Grieg's "Peer Gynt" Suite was the singer's second number. Victor de Sabata's symphonic poem, "Juventus," and MacDowell's Suite in A Minor completed the program.

The Children's Chorus sang "Alice in Wonderland" at the second concert both orchestra and chorus being led by Leo Combs, of the Western State Normal School faculty. There was an interesting orchestral program in addition.

The Choral Union of nearly three hundred voices, with the orchestra and soloists, gave Verdi's "Requiem" as the principal choral work of the Festival. Harper C. Maybee, who has built up the chorus year by year, developing a remarkable organization conducted. The melodic beauty of the Requiem was admirably brought out by the chorus. Precision, firmness, and power were apparent in the tremendous "Dies Irae," and a smooth, beautifully sustained legato was maintained in lyric passages. Marie Sundelius, as soloist, gave to every phrase an intensity and earnestness of feeling that made a strong appeal. Louise Harrison Slade of Chicago substituted for Jeanne Gordon in the mezzo-soprano rôle. Her voice proved ample in range and power. Paul Alt-house sang the tenor part with intelligence and artistry, equal to both lyric and dramatic demands of the text. James Goddard, baritone, sang with great ease and freedom, and with deep, full tones.

The Choral Union, which has now closed a successful season, has had an able concert manager in Mr. De Voe of Detroit. H. Glenn Henderson gave able service as accompanist. M. J. R.

APPLETON, WIS., June 10.—Gladys Ives Brainard of the faculty of Laurence Conservatory of Music, Appleton, played the Liszt "Hungarian Rhapsody" in brilliant fashion with the New York Philharmonic Orchestra here on May 21. Miss Brainard, who has studied abroad, was recently made an honorary member of the national honor musical sonority Sigma Alpha Iota, Xi chapter.

Francis Macmillan has been engaged for the Music Festival in Asheville, N. C., and will appear there on Aug. 10.

Kathryn Lee, soprano, who has been in France since the end of March will give a recital in Paris on June 24.

During the absence of Grace Kerns at the recent Festival at Keene, N. H., where she was one of the featured soloists, thieves broke into her New York apartment and thoroughly ransacked the place. Among the articles stolen were several pieces of antique jewelry.

### A Correction

Successes on a recent Mexican concert tour inadvertently ascribed to Samuel Gardner, the violinist, in last week's issue of MUSICAL AMERICA should have been accredited to Josef Lhevinne.

Vittorio Trevisan with Two of His Pupils; Left to Right, Mary McCormick, Mr. Trevisan and Arthur Boardman



CHICAGO, ILL., June 4.—In this snapshot of the Chicago Opera Association's buffo, his famous smile is absent. Evidently Mr. Trevisan is thinking seriously of the future of Mary McCormick, his

## BOLM AND BARRÈRE IN OUTDOOR 'FIESTA'

### Benefit at Sleepy Hollow Is Given by Ballet and Little Symphony

For the benefit of Ossining (N. Y.) Hospital, a "Fiesta Mexicana" was presented at the Sleepy Hollow Country Club recently by the Adolph Bolm Ballet Intime and the Little Symphony of George Barrère.

An elaborate outdoor setting, peculiarly appropriate to the delicate features of both Mr. Bolm's and Mr. Barrère's productions, enhanced the artistic aspects of the evening.

The admirable ensemble, comprising Mr. Barrère's orchestra, offered subtle readings of the Rameau "Fêtes de l'Hybris et de l'Amour," Hadley's "Flowers," Pierné's "For My Little Friends" and several of Mr. Barrère's own inimitable solos by Gluck and Widor, to which encores were demanded. For the first time there was also presented Natalie Curtis' "Lenten Chant" and "Matchina," two finely atmospheric settings of Mexican folk-tunes.

Mr. Bolm's ballet gave a series of colorful choreographic episodes, several of which have been popularly acclaimed here before. Among the new ones were Mr. Bolm's own "Venetian Youth"; "Les Precieux Ridicules," a plastic satire to the music of Prokofieff, in which Ruth Page assisted Mr. Bolm, and a group



# In Music Schools and Studios of New York

## STUDENTS OF APPLIED MUSIC INSTITUTE HEARD

The series of general recitals, students' and artist-students' recitals of the American Institute of Applied Music attracted large attendances. Pupils of Dean Kate Chittenden, head of the piano department; Mr. Sherman, Miss Wood, Mr. Moore, Miss Aldrich and Miss Marable of the same department; Sergei Klibansky, McCall Lanham, Le Roy Tebbs and Miss Close of the vocal department, and Theodore Spiering, Mrs. Mix and Mr. Raudenbush of the violin department were presented.

Lillian Rung, Mrs. Pendleton Dudley, Adele Holstein, Clark V. Johnson, pianists; Anthony Sant Ambrogio, Sidney Shapiro, violinists, and Charles Brandenburg, Lorraine Lucas and Alice Carey disclosed admirable vocal gifts in a concert on June 3. Others who scored included Sarah Hitcock, Daisy Kupsinell, Christopher Borjes, pianists, and Mrs. J. L. Lapham and John Everett Salres of the vocal classes.

The students' recital given on the evening of June 4 brought forth many well-trained singers, pianists and violinists. The list included John Camph, Dorothy Van De Water, Martin Meyer, E. H. Zehner, Emma Jones, Vivian Fry, Odilein Pearce, Esther Aide, Mildred Goldweber, Anna Haight, Edith Schroeder, Alyda Flaaten, Rebecca Beam, Hazel Moorefield, Jeanette Dalton and Samuel Prager.

The artist pupils, presented on the evening of June 6, were likewise cordially received. Grace Cottrell, Marika Kerekjarto, Edna Oster, Samuel Prager, Margaret Spotz and Alice Nichols were the pianists, all of whom revealed decided skill. Singers who were received with marked applause included Miriam Steelman with Mary Ludington, accompanist; Adelaide De Loco, Gwilym Anwyll with Mr. Sherman at the piano, Mabel Besthoff and Alvedo Lofgren. Morris Goldberg, violinist, was equally successful. The programs of the series were well chosen and of wide range and interest.

## PATTERSON PUPILS ACTIVE IN RECITAL.

Pupils of Elizabeth Kelso Patterson were heard in various recitals with marked success recently. Estelle Leask, soprano, was enthusiastically received in a recital given at the New York studios of Amy Grant, June 9. She sang charmingly works of Bantock, Miller, Troyer, Farley, Roberts, Fitch, Martin, Ponce and Hoburg. The lyrics of several of the songs presented were written by Mme. Leask. Harry Horsfall was the able accompanist.

In another recital given June 6 at the Patterson school of singing, seven pupils were presented in an interesting program. Those who were heard to advantage included Celestine Drew, Helen Crocheron, Frances Wharton, Kaye White, Madge Daniell, sopranos; Mary Stetson and Agnes Grogan, contraltos. On June 11 five Patterson pupils gave a well-chosen program at Fort Wadsworth, S. I.

## FRANCIS ROGERS PUPILS SING FOR THE BLIND

Three pupils of Francis Rogers—Marjorie Greiner, soprano; Floyd Daggett, tenor, and Raymond Freemantle, baritone—gave a concert at the New York Association for the Blind, on May 23. A large, enthusiastic audience of music-lovers applauded generously the admirable efforts of the young artists. Beatrice Clifford, soprano, another pupil, assisted by Mrs. Landon, pianist, gave a successful recital in Bangor, Me., May 26. Helen Cain of Greenfield, Mass., won the Lockwood prize of \$125 for singing in the Yale School of Music, New Haven, Conn. Mr. Rogers sails for England June 18. He will be away three months and will resume his singing and teaching at the end of September.

## KLIBANSKY PUPILS SUCCESSFUL

Sergei Klibansky, the New York teacher of singing, has just received news of the successful appearance of two of his Western pupils, Katherine N. Rice in a concert at the First Baptist Church in Tacoma, Wash., and Vivian Strong

Hart, coloratura soprano, as soloist with the Orpheus Club, Tacoma.

Mr. Klibansky presented pupils in recital at the Y. M. C. A. Auditorium, New York, May 31, and at the Mt. Kisco, N. Y., Methodist Church, June 3. Those who appeared included Alveda Lofgren, Adelaide De Loco, Florence Eckert, Miriam Steelman, Juliette Veity, Elizabeth Bloch, Ruth Miller, Grace Liddane, Sara Lee, Elmer Dietz and Salvatore Feldi. Mary Ludington was the capable accompanist.

## LAST SALVINI MUSICALE.

The last of this season's series of musicales was given recently at the Salvini School of Singing, Mario Salvini, director. Several young singers were presented in ballads, songs, arias and ensemble numbers. Mr. Salvini's lecture on "Knowledge as the Only Road to Success" was the feature of the program. He gave an interesting demonstration of his method of vocal instruction. During the summer he will conduct classes at Edgemere, L. I., as in previous seasons, besides keeping up his classes in New York.

## GUESTS HEAR VAN YORX PUPILS

An invitation recital by talented pupils of Theo Van Yorx, the New York vocal teacher, was given in his studios on the afternoon of June 13. Those who were cordially received included Elizabeth Van Luven, Helen Van Luven, Viola Cain, Lillian Goedecker, Katherine Penders and Helen Dunbaugh, sopranos, and Charles Muir, tenor. The program was well chosen and artistically presented. Bernice Maudsley was the efficient accompanist.

## APPOINTMENT GAINED BY STICKLES PUPIL

Gilbert Wilson, basso cantante, who has been appointed head of the vocal department of the American College of Physical Education in Chicago, is a pupil of William Stickles, the New York vocal instructor. Mr. Wilson studied with Mr. Stickles in New York, when he was a member of both the Aborn and the Century Opera Companies.

## LILY MEAGHER APPEARS WITH McCORMACK

Notable successes were scored by Lily Meagher, soprano, an artist pupil of Kathryn Carylna, the New York vocal teacher, who recently appeared as assisting artist to John McCormack in concerts in Chicago and Boston. Miss Meagher won approval from critics in both cities.

## MACQUE PUPILS IN MUSICALE

Pupils of Beatrice Macque, concert contralto and teacher of singing, appeared in a musicale at Miss Macque's residence studio on the evening of June 4. Helen Jordahl, Rose Rutherford, Mlle. Gallice, Madlynne Bennett, Helen Ely, Mina Pearsall and Ethel May Hutchinson were the singers who took part in the program of songs and arias. Malvina Herr was at the piano.

## KATHRYN CARYLNA TO HOLD SUMMER CLASSES

Owing to numerous urgent requests from many in and out of town pupils, Kathryn Carylna, the New York vocal teacher, will conduct summer courses in her New York studio. Her classes will include, aside from voice placing, instruction in French and Italian lyric diction.

## NORTHRUP PUPILS GIVE RECITAL

Pupils of Grace Northrup gave a recital at her studio May 28. Those who took part included Gladys Starratt, Marion Morrow, Mrs. William Embree, Edna Thompson and Miss Palmer.

## Students of Institute of Musical Art Produce Musical Travesty

An event of the Commencement week of the Institute of Musical Art, New York, was a travesty on Rimsky-Korsakoff's "Coq d'Or." Features of the production were a syncopated version of the "Hymn to the Sun," and a travesty of

Tchaikovsky's Piano Concerto. The production was under the direction of Dorothy Crowthers, who with Frank Hunter and Maurice Lieberman wrote the book. Lorenz M. Hart and Frank Hunter did the lyrics, and the music was composed, and the orchestra conducted, by Richard C. Rodgers, who has been associated with the Columbia University and recent Broadway productions.

## In Chicago Studios

Chicago, June 10.

THE second program of new compositions written by members of Adolf Weidig's class of the American Conservatory, took place Saturday afternoon in Kimball Hall. Piano compositions of Katharine Gorin, Marion Roberts, Aletta Tenold, Mae Doelling and Helen Sears were played by the composers with the exception of the Sears number, which was for two pianos, and was played by Mae Doelling and Cleveland Bohnet. Vocal numbers of Edith Lobell Reed were sung by Miss Reed and Mrs. Louise Winter. A group of songs by Hamilton Forrest was sung by Weldon Whitlock and Lloyd Brown; another group by Stella Roberts was given excellent interpretation by George Smith and Marion Roberts, and still another group by Pauline Gartin Funk was sung by Mrs. Louise Winter and Miss Funk. A sonata for piano and violin in one movement by Hans Levy (son of Heniot Levy) was played by John Weichert and Mr. Levy. The program closed with a trio by Luella Sweet, played by Miss Sweet, Stella Roberts and Mrs. Elizabeth Olk-Roehlk.

George Smith, baritone, student at the American Conservatory, won the first prize offered in the final vocal contest held under the auspices of the National Federation of Musical Clubs at Davenport, Iowa, June 9.

## PASSED AWAY

### Augustus H. Leibert

BETHLEHEM, PA., June 11.—Those who attended the recent Bach Festival will regret to learn that on June 2, a tragic death overtook one of the picturesque figures at all these musical events since their institution in 1900. Augustus H. Leibert, leader of the Central Moravian Church Trombone Choir, which announces all the festivals with trombone chorale tunes played on the tower of the memorial church at Lehigh University, was run down by an automobile on Bethlehem's principal business street. He died on the way to St. Luke's Hospital. Mr. Leibert was seventy-three years old and a native of Bethlehem. His parents were pioneer Moravians, and Mr. Leibert was for fifty-three years a member and later the leader of the Trombone Choir. At the grave in Nisky Hill Cemetery, Bethlehem, the full Choir, one of the few times in years that all the players had been brought together, played a number of Mr. Leibert's favorite tunes. He was a local antiquarian of note and for years had been music copyist for the Central Church, his manuscripts being models of neatness and accuracy.

R. S.

### Mrs. Albina Evalina Tyson

ATLANTIC CITY, N. J., June 13.—Albina Evalina Tyson, wife of the Rev. Edward E. Tyson of Margate Park, Atlantic City, N. J., died on June 2. Mrs. Tyson studied the piano under Von Mosbacher of Leipzig Conservatory and later in the Beethoven Conservatory, St. Louis, Miss. She taught music for many years and was succeeded by her daughter Evalyn Quick Tyson, one of Atlantic City's best known teachers and at one time organist and director of the choir of the First Presbyterian Church and also of Beth Israel Temple. Miss Tyson is now musical director of the First Baptist Choir. Mrs. Tyson was a member of the Crescendo Club. MCA.

American Conservatory artist-pupils of Heniot Levy, gave a recital Saturday afternoon in Kimball Hall. Janice Clarkson, Isabelle Cuny, Alma Fehner, Mischa Kottler, Florence Anderson, Etta Blonsstein and Richard Hirsh gave the program, and the orchestral parts were played on the second piano by Mr. Levy.

Herbert Wandsborough and Mrs. Merle Kirkman Jones, pupils of Felix Borowski at the Chicago Musical College, won the first and second prize of \$100 and \$50 at the American song composers' festival held in Greenwood, Ind., June 3. Marion Treleaven, pupil in the voice department of the College, gave a program at Sinai Temple, June 1.

Betsy Knowleton Williams, pupil of Clarence Eidam, pianist, was heard in recital Friday evening, June 3. Miss Williams opened her program with the Bach Prelude and Fugue in B Flat, and followed with Beethoven's Rondo in G Major and Weber's "La Gaieté." The second part of the program was given over to works by Chopin, Prokofieff and Liszt, and the closing number was the Grieg Concerto, with Mr. Eidam at the second piano.

Ralph Dunbar, president of the Dunbar Opera Company, whose production, "Robin Hood," is now playing at the Illinois Theater, here, has made two additions to the faculty of his opera school in Hyde Park. They are Arthur Westbrook and Arnold Lovejoy. Both young men are from the Kansas State College.

M. A. M.

### Küzdö to Teach Twice Weekly During Summer Stay in Chicago

Victor Küzdö, violinist and teacher, will spend six weeks in Chicago beginning the first of July. He goes there to visit friends and while there will devote two days a week to teaching a special class privately, at his studio in the Fine Arts Building.

### Mme. Guibert and New York Pupils Appear in Paris

With her New York pupils, Yvette Guibert has given two recitals to large audiences in Paris, says a copyrighted wireless dispatch to the *New York World*. The gay capital has given the disease a hearty welcome.

### Herman A. W. Maercklein

HARTFORD, CONN., June 5.—Herman A. W. Maercklein, a well-known singer of a past generation, died on June 1 at the home of his son. Mr. Maercklein, who was ninety-five, had made his home in Hartford since 1851, and besides being soloist in several of the prominent churches, was a member of the old Hartford Quartet which sang together for many years and established a considerable reputation. He sang with Jennie Lind and with Clara Louise Kellogg. He was married in New York in 1851 to Julie Moll, who died in 1898.

### Samuel Langlois

WINDSOR, CAN., June 11—Samuel Langlois, widely known on the American concert and operatic stage as Sylvain Langlois, died here recently following a lengthy illness. Mr. Langlois came to Windsor a few weeks ago for a visit to relatives, and was almost immediately taken ill. He was born at Petite Cote, sixty years ago and early in life developed a baritone voice that soon brought him prominence. He married Fannie Myers, an opera singer of Chicago, who survives him. W. J. B.

### C. Patrick Hildesley

OAKLAND, CAL., June 8.—C. Patrick Hildesley, formerly a light opera tenor, died at his home here recently at the age of seventy-one. Mr. Hildesley was born in Hampstead, London, and was a protégé of Sir Arthur Sullivan. He is said to have been the original *Nanki Poo* in "The Mikado" when it was first given in London in 1885. He is survived by his wife.

### S. Monroe Fabian

WASHINGTON, D. C., June 7.—S. Monroe Fabian, for twenty years a leading figure in musical circles in Washington, died on June 5. Mr. Fabian was born in Volcano, Cal., in 1859 and came East in 1891. Besides being a concert pianist, Mr. Fabian was a noted teacher and several of his pupils have achieved distinction. W. H.

## Italy to Hear Our Organ Music for First Time When Yon Plays Abroad

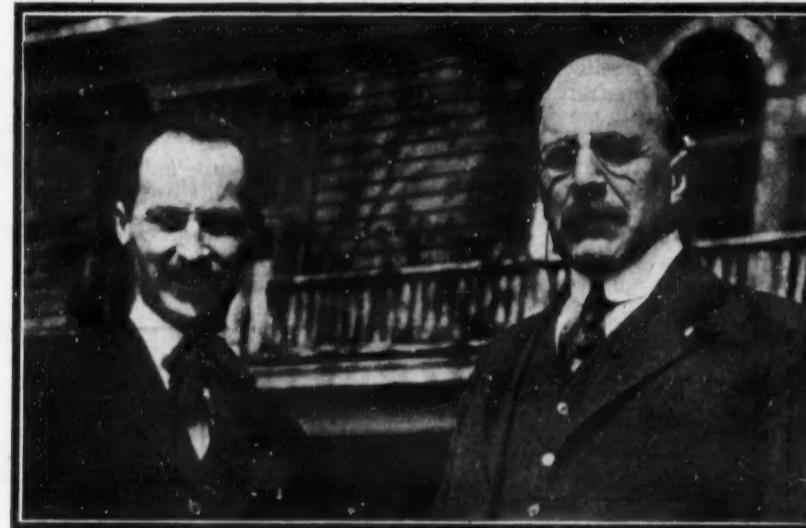
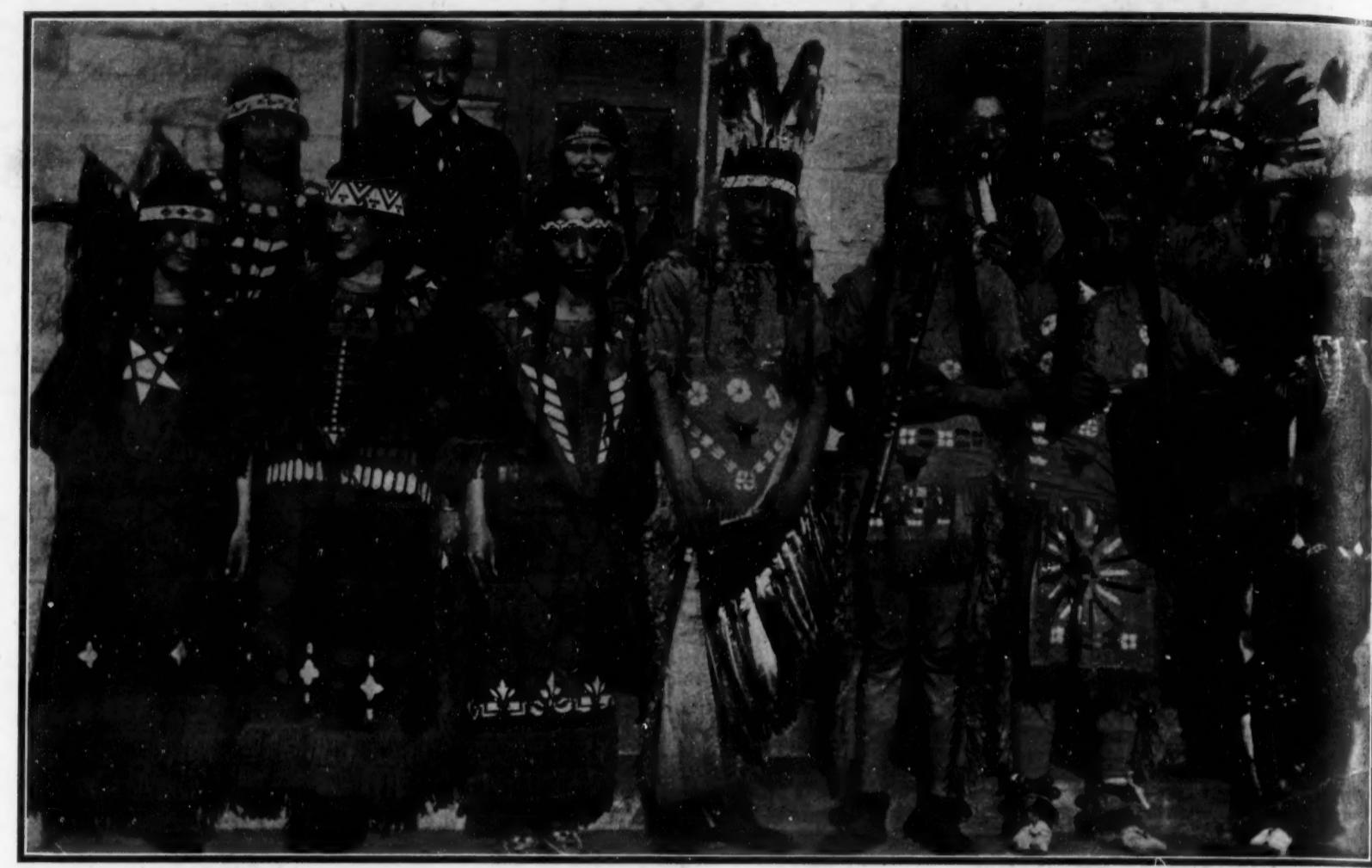
**PIETRO A. YON**, who has loomed large on the musical horizon these last few years both as concert organist and composer, is leaving America, June 18, for a summer abroad. With his wife, sister and little son, he sails aboard the *Dante Alighieri* for Italy, his native land. But he is not to rest during the months to come, although his arduous winter's activity entitles him to it. No, he takes with him two American organists, who are to study with him all summer. They are Powell Weaver, of Kansas City, and Henry F. Seibert, of Reading, Pa. These are not the only summer students of the noted organist-composer. Others will come to him from Milan and various Italian cities; they will journey to the Valley of Aosta, where is Mr. Yon's father's home at Settimo Vittone in Piedmont. There an old Roman castle has been rented for the students to live in and they will practice on the organ of the church of Settimo Vittone.

"This trip I have contemplated ever since the war ended," said Mr. Yon, a few weeks prior to his sailing, "and now that it is to be consummated I am more happy than I can describe. To take along two fine organists from America gives me the keenest pleasure, for here I have found a warm-hearted reception on my concert tours and a genuine appreciation of serious organ playing. Before the summer ends I shall give a concert in Milan, at which all my pupils will perform, including Messrs. Weaver and Seibert. Then I will take them to meet Bossi, Ravanello and other of the living Italian organ composers whom I know and whose music they have studied with me. My own activities abroad, in addition to the teaching I do, will include two months of concertizing. And for that end I will remain abroad after the teaching is over and will concertize in Italy and Switzerland, returning to New York not until the middle of November. I may play in other countries, too, but only the concerts in Italy and Switzerland are already arranged. So I shall not speak of the others prematurely."

During his "Master Class" in Kansas City this spring Mr. Yon had an opportunity to study conditions and reports a fine interest in his instrument in that territory. In the Missouri city he appeared in four concerts, three announced on April 5, 15 and 25 and the fourth "by public request" on May 5. His spring concerts brought him to Massillon, Ohio, on March 30; to St. Joseph, on April 18, and Edinboro, Pa., on May 10, where he played at the State Normal School with conspicuous success. While in the West he received an invitation to visit the University of Kansas at Lawrence, Kan., and was given a reception by the Indians on the Government Reservation. It was his first acquaintance with the music of the American Redman, and like many other musicians, he was greatly stirred by its rhythmic possibilities. At Lawrence he met Charles Sanford Skilton, professor of music at the University, and took a deep interest in Professor Skilton's music. The latter was so enthui-

### Donizetti Heirs Lose Suit to Recover Royalties

The Parisian courts have rendered a decision against the heirs of Gaetano Donizetti, the Italian composer, in their suit to recover royalties on his operas, says an Associated Press message from Paris. The suit was for a sum amounting to many millions but the court held that the heirs were entitled to royalties for only ten years after the composer's death, which occurred in 1848. The suit was brought by Giuseppe and Gaetano Donizetti, nephews of the composer and has run for about fifteen years. The costs were charged to the plaintiffs.



Native Flute and Drum Come Into Play When Pietro A. Yon, Noted Organist-Composer, Visits the Government Indian Reservation at Lawrence, Kan. The Redskins Gave Mr. Yon a Sample of Their Own Strongly Rhythmed Music. Below, Left —Mr. Yon, with Charles Sanford Skilton, Professor of Music at the University of Kansas, Before Professor Skilton's Home. Right, in Philadelphia—A Group Outside the Rectory of the Roman Catholic Cathedral of St. Peter and St. Paul. Mr. Yon in Center. With Him Are Shown Monsignor Gerge, Nicola A. Montani, Mrs. Yon, W. Degnan (a Pupil of Mr. Yon) and Fathers of the Cathedral

astic about Mr. Yon's playing that he has written for him an "American Indian Fantasy," which Mr. Yon pronounces a remarkable organ composition.

"I believe that I will be the first to play American organ compositions in Italy, when I present them this summer," Mr. Yon went on to narrate. "I have examined much American organ music and find a good deal of excellent material. My programs are not completed as yet, but I have definitely decided to play as representative of what the American composer is writing for the organ, Professor Skilton's "American Indian Fantasy," Henry S. Fry's Siciliano, Powell Weaver's Toccattino, Mark Andrews' Second Sonata, A. Walter Kramer's Eklog and part of the Arthur Foote Suite in D. There will be others, I am almost certain. But the ones mentioned will surely be played."

The tour of organ recitals made by Mr. Yon during the season of 1920-1921 was the largest he has yet undertaken. The season was significant for him, too, in that he presented his own Concerto Gregoriano with the New York Symphony under Walter Damrosch at Aeolian Hall, New York, and later appeared on Easter

Sunday afternoon in recital at the same hall. He will play his concerto with other symphonic organizations here next season according to recent developments.

A little more than a month ago he opened the big four-manual Austin organ at the Roman Catholic Cathedral of St. Peter and St. Paul, in Philadelphia, an event to which much importance is attached, for Mr. Yon was for many years organist of St. Francis Xavier in New York City, and his artistic accomplishments in the concert field have been matched by his ardent devotion to the raising of the standard of music in the Roman Catholic Church in America. In Philadelphia, on May 15, he opened the new organ, and while there was honored by his colleague, Nicola A. Montani, who produced the Yon "Missa Melodica" at

his church, St. John's. Mr. Yon expressed himself as most pleased with the performance, finding the Gregorian very finely presented and the boys' voices of delightful quality. Then a few recitals, one in Oklahoma City, on June 1, and others in Western points, rounded out his long season, which he closed on June 12, six days before sailing, with a recital in Lawrence, Mass.

"Composing? I have not planned the time for it this summer, but I am counting on doing some things before I return. In the quiet of my home in Piedmont I feel that I will not fail to produce some creative work. I have already sketched my third sonata for organ and, perhaps, if I am fortunate, I will finish it before I sail into New York harbor in November."

A. M.

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